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JOURNAL OF THE

ROYAL INSTITUTE *of* BRITISH ARCHITECTS

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Journal

The names of two honorary members of the Institute appear in the New Year's Honours List, the Royal Victorian Chain being conferred on the Earl of Derby [Hon. F.R.I.B.A.] and the K.C.V.O. on the Very Rev. William Foxley Norris [Hon. A.R.I.B.A.], Dean of Westminster. Other honours of interest to the Institute are the Knighthoods conferred on Mr. Edwin Deller, LL.D., Principal of the University of London, Mr. Cyril Fox, Ph.D., F.S.A., Director of the National Museum of Wales, and Mr. Charles H. Bressey, F.S.I., Chief Engineer of the Roads Department of the Ministry of Transport, and the K.C.V.O. conferred on Mr. William Reid Dick, R.A.

We wish to call attention to two authoritative and stimulating contributions to this number of the JOURNAL. The first is an article by Dr. Thomas Adams on "The Architect and Civic Design," in which he calls attention to the danger that town planning as a creative art calling for the closest attention of architects as well as specialist town planners may become sterilised by our present-day preoccupation with the administrative side rather than the design side. He suggests among other things that the phrase "Civic design" is really more descriptive of the full aspect of town planning "as an art and a science" than the usual phase "Town planning." The point is of real importance and has an even wider application than that given to it by Dr. Adams. At all times when the majority of skilled practitioners are engaged in the day-to-day work of applying a system, there is danger that the no less essential work of research, which is what we understand Dr. Adams means by his phase town planning "as an art and a science," is likely to get too little consideration. The article ends with suggestions for possible action by the Institute. Sir Raymond Unwin has sent a letter of commentary on Dr. Adams's article, which is printed immediately following it in the correspondence columns. One might be inclined to ask whether even "Civic design" is a wide enough term. It excludes the whole aspect of rural planning which is now almost as much as town planning within the architect's province and certainly should be included in any comprehensive term to cover the conception of planning as a whole.

The second contribution is a letter from Mr. Hope Bagenal on "Noise and Housing." Mr. Bagenal also has a suggestion to make: that the Institute should issue recommendations on the desirable standards to be maintained in the sound insulation of dwelling-houses and on the best ways in which those standards can be attained by good construction and planning. The difficulty is twofold. New forms of construction tend to reduce wall and floor thicknesses with a resultant loss in their value as insulators, a value which very largely came from the mass of material used. Traditional methods of construction may have been on the whole satisfactory in that they provided massive walls and floors, but old methods of planning are insufficient to assure protection from the vastly increased volume of nerve-racking sounds that now assail us all from both within and without—traffic from without and pianos, wireless and other domestic gaiety from within. As Mr. Bagenal suggests, if this problem is not solved the public will blame the architects.

Probably every member of the Institute in Great Britain and the Irish Free State will by now have received the President's letter proposing that they should combine to present the Institute with a portrait of Sir Ian MacAlister. Sir Ian's quarter century of work for the R.I.B.A. has been honoured by his knighthood. The building and the growth of the R.I.B.A. to its present position are likewise tributes to his indefatigable work, but something more is necessary. A portrait to hang in the building, in the creation of which he has taken so large a share, will be a tribute of respect and affection which must appeal to every member, and which could not be made at any time more appropriately than this when, as the President said in his letter, "his knighthood is fresh upon him." Subscriptions to the portrait are fixed at a maximum of five shillings. The amount

received from subscriptions will, it is hoped, suffice not only for the original portrait, but will also enable a replica to be presented to Lady MacAlister. Contributions should be sent to the Manager, Lloyds Bank, Ltd., 16 St. James's Street, S.W.1, marked "R.I.B.A. Portrait Fund."

The Library is at last settling into its new quarters and both readers and staff are becoming familiar with the new order of things. But some time yet must pass before we are sufficiently straight for the full benefit of the order and space of the new Library to be reaped. Innumerable small but important jobs have yet to be done, such as adding the class numbers of the books on to the backs of the volumes; adding verbal headings to supplement the numbers on the index cards; rearranging the Early Works and Rare Books series—and so on. The drawings section of the Library at present has no catalogue, and the drawings themselves are only in the most rudimentary order. To reorganise the whole of this side of the collection is one of the biggest tasks in front of us. In Conduit Street the drawings and prints collection, except for a few highly treasured items, was the Cinderella of the Library. No real care had ever been expended on the preservation of the greater part of it, which consequently deteriorated, in some instances beyond restoration. The presses used to house the drawings were dust traps rather than protectors against dust, and large parts of the collection were hidden away where they could never be seen or where their existence was unknown even to the staff. But, as most members who used the old Library were charitably aware, the conditions in Conduit Street never allowed reorganisation to be tackled seriously and, as many members found during our last years there, when the staff, in order to prepare for the move, were forced to set about it, reorganisation could only be done to the great discomfort of the readers, who could hardly find table space to rest a book or a corner to work in peace.

The chief task of the Library staff at present is to complete the essential work that remains to be done. Then we hope it will be possible to consider developments. There are all sorts of ways in which the Library service can be improved—we have thought of a few ourselves but never reject suggestions, even if we keep them on the shelf for a bit. One unfortunate thing which very few people realise is that most developments cost money. Even the move, which apart from reorganisation might seem to be a simple affair, immediately involves the Library in considerable extra expense on binding. In Conduit Street, where almost all the books were hidden behind glass doors, no one noticed how dirty and torn the bindings had become, and there, where over three-quarters of the journals received were hidden in an attic store, no one except the staff minded whether they were bound or not. In Portland Place, where an attempt is being made to make the journals fully accessible to readers, we have to bind at an additional cost to the library of about 10s. for each volume.

During February, there is to be an exhibition of the Library's contents. This will be the first time the Library has ever been able to show off its glories in public. The exhibition will undoubtedly be of great interest, and we hope every member who can do so will endeavour to come to Portland Place to see it.

That the Exhibition of International Architecture, which has just ended at the R.I.B.A., made a successful bid to capture and hold the interest of a wide section of the general public is shown by the attendance figures, which have convincingly beaten all previous records for Institute exhibitions. The highest average of attendances for any exhibition held in the old Conduit Street Galleries was 60 people a day; for the Exhibition of International Architecture this figure was, right up to the end, being doubled daily, while during the first week the average attendance reached the impressive figure of three to four hundred people a day, over six hundred visiting the exhibition one Saturday. Whereas at Conduit Street a total attendance of 2,000 was the record for any exhibition, the records of attendance at this last exhibition show that over 5,000 people actually signed the book, and about 8,000 people, excluding the conducted tours and parties, visited the exhibition, so that it is safe to assume that almost 10,000 people probably saw the exhibition. Over 2,200 copies of the exhibition catalogue were sold. These figures imply a very real interest in architecture on the part of the public because, though it is true that most of the people visiting the exhibition have been anxious to see the new building and have not liked to miss the opportunity of killing two birds with one stone, the fact remains that Portland Place, not being a busy shopping thoroughfare, is rather too remote to attract the ordinary casual exhibition fans, and so it can be definitely accepted that the people who have visited the exhibition have come because they are genuinely interested and not simply out of idle curiosity.

The exhibition is now going on tour, starting at the Blackheath School of Art. Many requests have been received from the provincial centres for the loan of the exhibition and necessary arrangements are being made.

Last year the R.I.B.A. Dance Club, which started as an offshoot of the Social Committee, held an extremely successful series of dances in the Conduit Street Meeting Room. This year, with the greater possibilities of Portland Place to assure even greater success, the Club is organising another series of dances, which are to be held on Fridays, 25 January, 8 March, 5 April and 10 May. A leaflet is inserted in this JOURNAL giving full particulars.

The dances are open to all members and their friends. It is, of course, hoped that as many people as possible will take serial tickets so that the Club may be able to estimate well in advance what sort of attendance there is likely to be.

MODERN CHURCH ARCHITECTURE

BY MR. EDWARD MAUFE, M.A.(OXON), F.R.I.B.A.

READ BEFORE THE ROYAL INSTITUTE OF BRITISH ARCHITECTS ON MONDAY, 17 DECEMBER 1934

THE PRESIDENT, SIR GILES GILBERT SCOTT, IN THE CHAIR

THIS being a church building age it would seem good to take stock of our position. I have, therefore, endeavoured to bring together a representative collection of slides of recently built churches, both at home and abroad, in order that we may see from these more clearly which way we are going, and that we may assess which ways are good, which are bad.

In having these slides made I have had the great disappointment of realising that there is not enough time to-night to show the vital churches of the Gothic Revival on the one hand, nor, on the other hand, to give a just representation of the vital churches of my contemporaries. But, as most of you have seen these, at least in illustration, I feel it is more important to show examples that you probably have not seen, particularly the more recent ones from abroad.

The present excellent exhibition in this building is of great importance to us as church builders, as from it we can clearly relate the present tendencies of our churches to all other classes of buildings. I think that this comparison brings home to us that the English churches perhaps suffer a little from sentimentalism. To gain a truer picture I have endeavoured to show different examples, especially from the Continent, where they do not appear to be so subject to this defect, though on the other hand architects there seem too prone to build churches primarily to surprise, which is not an enduring motive for our work.

In the building of churches I think it is now generally recognised that we must look both to the past and to the present; our churches should not be merely reproductions in the manner of some previous style which happens to be fashionable. A copy is never the real thing. The conditions dictating the design of one church and another being inevitably different, both in time and space, the result, if it is a true building up from these conditions, must also be different. Even if the physical conditions of one church and another appeared to be the same, the fact that we have suffered experience between the building of the one and the building of the other should cause the results to be different.

Antiquarianism is mainly a modern feeling. As I have said elsewhere, it must be realised that it is traditional to be modern; that is to say, our forebears

built as well as they knew to suit their own conditions and did not attempt to copy the past—in fact they thought they could build better than the past. Their urge to good work was largely a very normal, a very human one—a spirit of devotion to the Church, of rivalry with adjoining parishes, and a desire to make their own particular church just as beautiful as they could; to give it, if possible, better work than had ever been given before. They were the modernists of their day. We should not now have our heritage of great architecture if they had been imbued with the antiquarian creed.

However, I realise that the way is narrow; that it is easy to slip over to the other side. The liberation given to design by the new materials and the new methods of construction is obviously dangerous if not used wisely—in churches we must not merely experiment, we must as far as possible use proved knowledge. Nor must we build merely in revolt from the immediate past, as buildings built from this sort of motive obviously will not live; they will be too closely dated, and will become tiresome legacies to those who come after.

But the Church cannot stand outside contemporary thought—she is there to point the way of life, and it is obvious that she can gain from, just as she gives to, our new knowledge. Few types of buildings have more to gain from it. The new materials and the new methods of construction readily solve some of the long-standing difficulties of church building, particularly with regard to large spans and fire-resisting construction. Moreover, now that the sermon has to some extent lost its potency, it is realised again how effectively the lessons of the Church can be taught by her buildings if these be but worthy of her.

Architecture in the past has always been a reflection of its age, and since there has never been such a rapid increase of knowledge as in our age, it is only natural that the change in our church buildings should also be rapid—though perhaps it is a little too rapid for some of us. The great danger to modern design evolving in a sound and sane manner is not from copies of the past but from ignorant exaggerations and travesties of the best of the modern spirit.

But if we bury our heads in the sand and refuse to take into account all new conditions, as well as all old ones, there will be the other danger of the Church being dissociated from contemporary thought. However, we to-night need not fear that; the Church is daring to employ contemporary designers—we indeed meet now to give honour to one of them, and I would here like to be allowed to give my personal congratulations to Messrs. Welch, Cachemaille-Day and Lander on their achievement.

In building we must see to it that we assess all the conditions at their true worth. There is an attempt on the part of some of our designers to limit us solely to the material facts, to say that they are the only facts, but I would say that spiritual and æsthetic conditions are also facts. True functionalism is no new thing—what is new about our latter day functionalists is that they pretend to stop short with the material facts, or seek to deceive themselves and us that they do so.

Our immediate forebears sought to deny the machine, and we are suffering from this. We now see the swing of the pendulum, we see the endeavour to deny the spirit and to bow down to the machine. But the material facts alone—if it is really possible that any architect can keep to them alone—will not satisfy us. This is merely a new Puritan creed, it is perhaps good as a revolt against sentimentalism, against indiscriminate and amateur ornament, but it is too easy. This sort of Puritanism is not enough. To make any object satisfy human needs, there must be design in selection and arrangement, and from these, æsthetic qualities are inevitably obtained.

The motor car and the aeroplane are often quoted by the Prophets of this new Puritanism as proofs that beauty will arrive unconsciously if the material facts alone are considered, but this is only because these people evidently know nothing of the infinite care taken by the designers of our best cars and aeroplanes to obtain good lines and shapes. It is, of course, not surprising, but only natural, that these particular cars or planes are the most efficient, as man's æsthetic sense is based on function well done.

I am one of those who has consistently believed that we in England always have had a living church-building tradition; even throughout the Gothic Revival it is there. In spite of many of those churches being almost museum specimens, yet we have beautiful examples right through the Revival and up to our own time. The pity is that so few people now can receive the message of those architects; we are blinded by ornament, become unfashionable; we cannot see the wood for the trees, nor the tree for the leaves. There are Butterfield, Burgess, Street and Norman Shaw, but above all there is G. G. Scott and the development of his influence in Bodley, and particularly Temple Moore. When I say G. G. Scott, I mean the father of our President, the architect of St. Agnes, Kennington, and of All Hallows, Southwark.

I think one can draw an anology here with regard

to this building that we are in to-night. In my opinion it is a most inspiring building, yet many people seem not to be able to receive its message owing to being near-sighted; they cannot see the building for the ventilating grilles!

The reason that the proportion of fine churches over poor churches was, and is, so small, is that the proportion of people who wanted, and want, fine churches is so small. In the main, architects give, and must give, what is demanded of them. If the Church does not want fine churches, the architects of fine churches are not employed twice. They either cease to exist as architects, or are forced to build churches at such-and-such-cost-per-sitting, or whatever it is the Church does demand. As has been said, "such architects lose heart and make money."

I think it must be recognised that there is a limit of economy below which the Church cannot go. Slum spiritual conditions are possible in churches just as in houses. We must stand out at least for a sense of quality; not only quality of materials and workmanship, but also quality of space and atmosphere. Wren said, and it used to be believed, that "architecture should have the attribute of the eternal." This may not be relevant for all our buildings to-day, but our problem to-night is a serious one; in it we must get something more fundamental than fashion. In the cinema we may perhaps be forgiven for pandering to this jade, of talking glibly of features being "amusing," but I still think that in churches we should aim at the eternal. The needs of the Church do not ever greatly change; they are enduring, and this will reflect itself in her buildings.

A church is primarily a protection for an Altar with adequate accommodation—spiritual as well as material—for the clergy and their people in touch with them. These necessities have to a large extent prevented churches from being considered chiefly from the outside—that very prevalent error in other modern buildings. However, fortunately, with the churches we still think of their character inside as well as outside—in them we come nearer to valuing their true content.

The religious mind seeks the infinite—the in-finite. Churches must not strike the eye with finality; we should not see everything at once—there should be a certain mystery—there should be spaces in which the imagination can play. The artist is on common ground here; he too is always striving after the infinite, but in his case it is the incarnation of the infinite, the striving after something that he can never attain.

Æsthetic effect is largely obtained by contrast—contrast of form, contrast of line, contrast of colour; and this contrast is also desirable in lighting, both natural and artificial. It is safe to say that no architect has made bolder experiments in the natural lighting of churches than our honoured President. If we look back to his early work we see that never at any time has this quality been absent, and in his later works one can instance St. Francis, Terriers, and St. Andrew's, Luton, as being extreme contrasts even to each other—the one having the body of the church lighted entirely from the aisles, the other entirely from the clerestory; in each case the lighting result being admirable.

It seems desirable, too, that the Altar should be emphasised by light; and if this can be obtained from the south side so that the sun can play on it, so much the better. It is right that the clergy should be closely in touch with themselves and their people. It is right that both shall clearly see to read and see the essential parts of the church. But there may well be a certain mystery elsewhere.

In artificial lighting the same qualities are desirable; not that I think that this should simulate daylight. There is a separate virtue in artificial light which should be developed on its own lines from which one obtains a contrasting emotion to daylight. We should not seek to turn night into day. The electrical engineer's ambition is to eliminate all shadows, but we need our shadows to show up and contrast with our lights.

I have frequently expressed the hope that the Church should regain her old leadership of the arts—of painting, sculpture, and all the crafts. One wishes that the best artists and craftsmen of the day were employed quite simply and naturally in our churches and not brought in as specialists. But owing to our present social conditions there is to-day a serious danger here; unless they are directed by one sympathetic and benevolent mind, the essential unity of the fabric may be lost. The details, however good in themselves, may easily produce a self-conscious "artistic" effect, or still worse, the feeling of a museum. We have kept the painter, for instance, so long out of our churches that when we do let him in he has almost come to think of his work as being an end in itself and seldom as a part of a whole. He has for so long thought that the aim is to compete against others in galleries that he is losing the power of relating his work to the rest of the building.

And with regard to the crafts, we are still suffering from late Victorian mass production. If we were

honest we should not now be ashamed of our machines; they are the essential and inevitable tools of the present age. They can give certain qualities of smoothness and exactness which are desirable, and it is fitting that they should be put to the service of the Church. It seems reasonable to suppose that such articles of church furniture that have no symbolic value or ceremonial purpose could in many cases be deliberately mass produced. But in regard to objects which have liturgical significance, the idea of mass production is wholly repellant. Such intimate things must be designed for a particular church, and for it alone.

The whole building of a church should be a symbol expressing the Christian creed in all its parts. Continuity with, and reverence for, the past are essential. The problem is not one merely of adequate accommodation. The church is a sanctuary, not an assembly room—her people are not spectators—they are part of the church.

ILLUSTRATIONS AND COMMENTARY

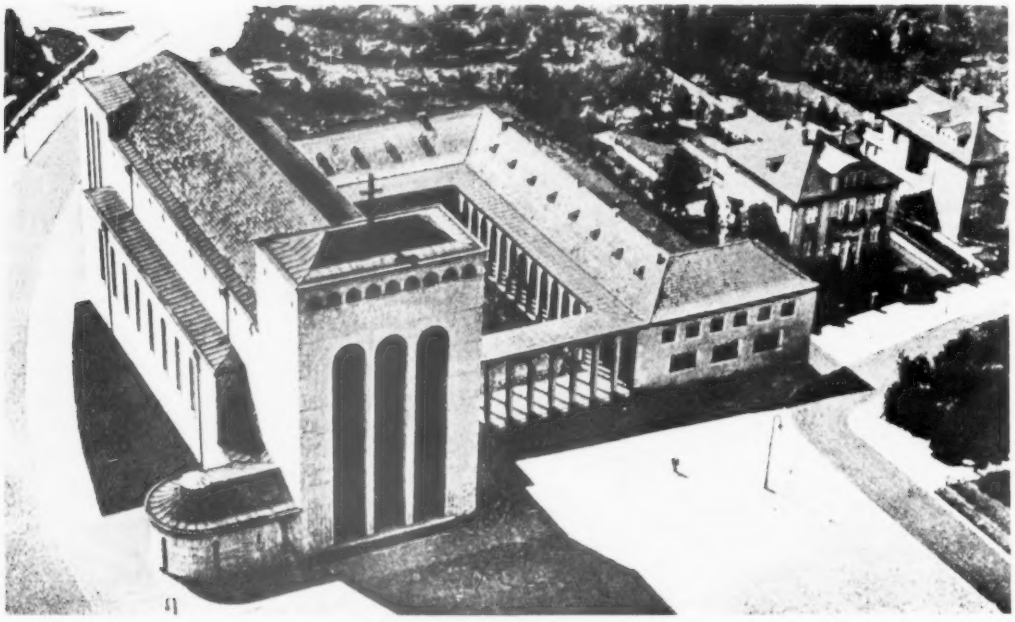


FIG. 1A.—THE FRAUENFRIEDENSKIRCHE, FRANKFURT-ON-MAIN
By Hans Herkomer

Most of the photographs of foreign churches in the following section of the JOURNAL *were taken by Mr. F. R. Yerbury. The two of the Swedish Church, Helsingfors, were taken by Mr. D. J. Green, to both of whom thanks are due for permission to reproduce them. Two of the photographs on pages* 307 *and* 308 *of Sir Giles Scott's churches at Luton and Terriers are reproduced by permission of the "Architect and Building News"*

THE FRAUENFRIEDENSKIRCHE AT FRANKFURT (Figs. 1 & 1A)

By HANS HERKOMER

"One of the best living architects in Germany. It is a complete entity in itself. So often, particularly here at home, we muddle our arrangements and get one architect to do one bit and one another. Here you do see a complete and very satisfactory scheme. The next picture shows the east end of the same church. It is by no means an English arrangement, but, architecturally, I think it is extremely satisfactory. The lighting above the east end is in the form of great circles of light, and there are frescoes on the wall very harmoniously done. Work of that sort is often muddled in England, because the committees are too large!"

FIG. 1

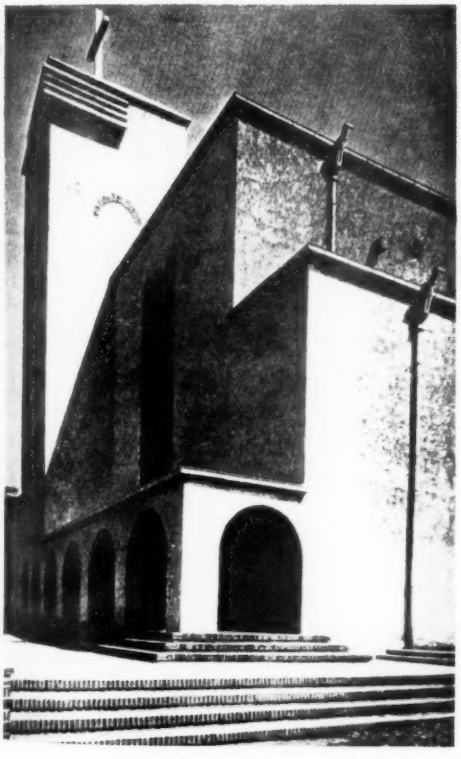


FIG. 2

A CHURCH AT RATINGEN, NEAR DUSSELDORF

By HANS HERKOMER

"It is a steel frame structure, and very much like the church we have just seen (Fig. 2), but rather smaller. The photograph shows the end of the church, and I think you can see that it is obviously the work of a great architect: the massing is extremely fine."

FIG. 3

A CHURCH AT BORNHEIM

A suburb of Frankfurt-on-Main

By MARTIN WEBER

"In Frankfurt there are at least five new churches which are very well worth seeing. This one is an example of what one might call æsthetic cleanliness. I show, also, a photograph of the interior of the church. Like the Frauenfriedenskirche it is of the passage-aisle type, but the treatment is quite different."

ST. JOSEPH'S, MEMMINGEN

By THOMAS WEECH

"The shape of this church is magnificent: it is a real directional dynamic building. I think it is obvious that churches are necessarily directional in their purpose, and I think it is obvious again that these conditions should be expressed in their shape. Undoubtedly this does express itself in that way."

FIG. 4

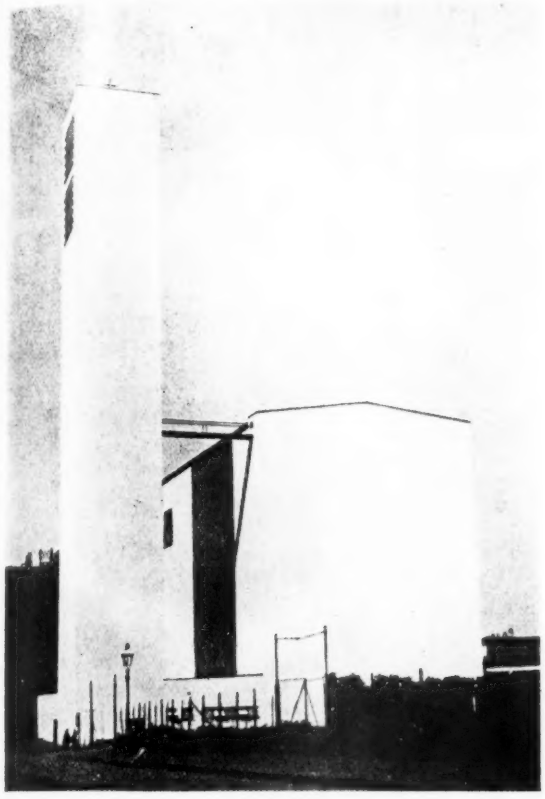


Fig. 5

A CHURCH AT AIX (Fig. 5)

By RUDOLF SCHWARTZ

"It seems to me rather like a functionalist's dream! I think it has great quality and character, but at the same time it seems a little stingy and somewhat negative. It is, however, of value as a study, and I should like you to consider this in comparison with the one illustrated in the next picture."

THE SWEDISH CHURCH IN HELSINGFORS (Figs. 6 & 6A)

By TURE RYBERG, *a Swedish architect*

"One of the most alive of the younger architects in Stockholm. It seems to me that this has not got the negative quality which the last one had, and yet there is an extreme economy of means and a functionalist outlook taken in its widest sense. It is certainly positive and satisfying. The next view shows the inside of the same church. There is much rivalry, as you know, between the Swedes and the Finns, therefore the Swedish people have tried to do their very best in Finland, and I think they have succeeded. There is a very good balance here of richness and simplicity, which are both valuable in this case."

Fig. 6A

Fig. 6

FIG. 7.—THE HÖGALID CHURCH, STOCKHOLM

By IVAR TENGBOM

"This church, rightly, has had a very great influence, particularly in England. I think that the interior is really more satisfactory than the exterior; the church never seems to me quite to grow out of the rock on which it stands. It is, however, an extremely fine structure. The interior is, perhaps, the most satisfying of all modern church interiors, and, as I say, it has rightly had a considerable influence ever since it was built. The pews are of pine, treated with a very slight covering of blue stain, which shows the grain of the wood and yet gives an effect of blue to the lower part of the church, and you get the vivid contrast of an extremely rich pulpit and extremely rich altar with rood above against a very lovely plain and large background. The electric light fittings are of great interest. The actual lamps are in shell-shaped cups, reflecting up to a sort of gold feather which reflects the light down again, so that actually you do not see any lamps, but a lovely golden light. The church is the work of a master."

Fig. 8

THE COPENHAGEN CEMETERY CHAPEL

By EDVARD THOMSEN

"This is from Denmark, and I put it on as a contrast to the last slide (the church in Copenhagen, by Klint), to show that the Danes can make a small thing great. I think the form of it is perfectly lovely and the colouring exquisite. A great idea is produced by the simplest of means."

A CHURCH IN ROME

By PIACENTINI

"I show it as an example of what they are doing there; I do not consider it a great church, but a church of great interest. It is curious that Piacentini has gone to considerable trouble and expense in using a very small brick, but has spoilt his scale by putting the courses three out and two in, with the result that, despite the use of a very small brick unit, the general effect is as though a large unit had been used. It seems to me almost too static for a church."

Fig. 9

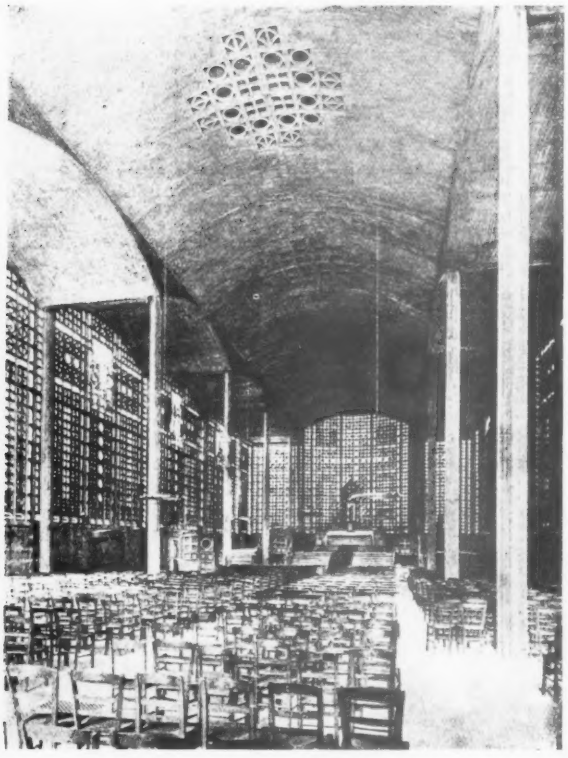


FIG. 10

"For example, there is KARL MOSER'S CHURCH OF ST. ANTONIUS, BASEL (Fig. 11), which owes much to the Le Raincy church."

THE CHURCH AT LE RAINCY

By the brothers A. and G. PERRET

"Which I expect you all know. Constructionally, it is undoubtedly a *tour de force*, although I think that, architecturally, it is not of very great value. It seems to me that it has no contrasts, and on analysis is found to be little more than a greenhouse. A church, after all, is directional, it has its purposes in different parts, and if these are not emphasised in the church there is something the matter with the building. This church at Le Raincy, however, is of great importance, because of the influence it has had on churches built subsequently."

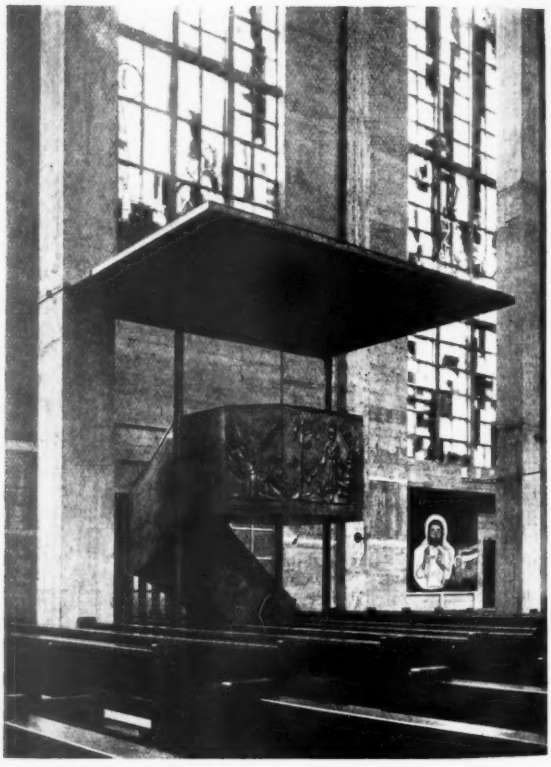


FIG. 11

Fig 12

ST. CYPRIAN'S, BAKER STREET (Fig. 12)

By J. N. COMPER

"There can be no doubt that anyone who wishes to have a knowledge of modern churches must see this church. It is full of interest and has a most delightful atmosphere. From a liturgical point of view it is probably the most satisfactory church in London."

ST. ERKENWALD, SOUTHEND

By WALTER TAPPER

"I am sorry that the Church of the Annunciation, Quebec Street, London,* is now hidden by the Cumberland Hotel. To my mind this church is full of significance, but I find that students are apt to be put off by detail which has become unfashionable, and cannot see the wood for the trees. As a contrast, therefore, I should like to show you another church by the same architect, St. Erkenwald, Southend (Fig. 13). This has now been completed, but I thought this photograph so satisfactory that I am showing it. You will see that the detail become unfashionable has gone, and even a first-year student could not object to that!"

* This church, by Walter Tapper, was illustrated in the R.I.B.A. JOURNAL of 9 December 1933.

Fig. 13

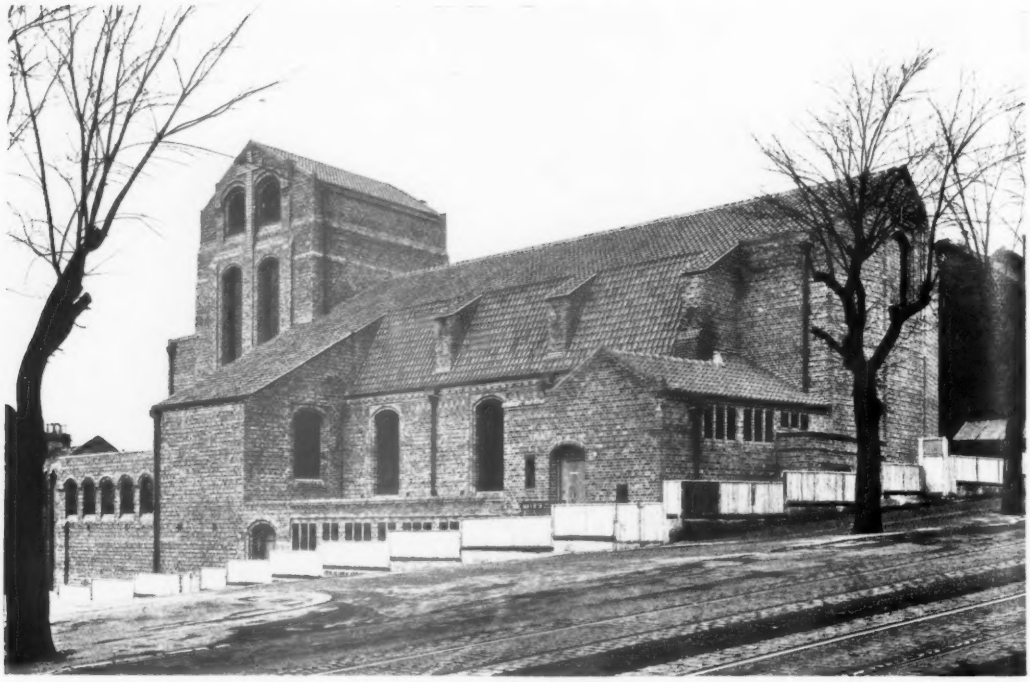


FIG. 14

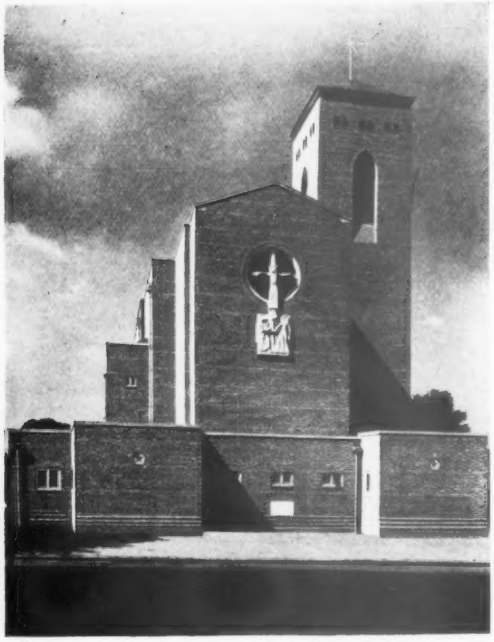


FIG. 15

ST. WILFRID'S, BRIGHTON (Fig. 14)

By PROFESSOR H. S. GOODHART-RENDEL

"I should particularly like you to consider the very clever building up of that as a mass. It is on a very steep site, and the tower on the low side of the site is exactly where it should be."

ST. THOMAS THE APOSTLE, HANWELL (Fig. 15)

By EDWARD MAUFE

"It faces a very busy tram road, which explains some of its fenestration. It has a mild pattern in the brickwork in decreasing courses. The Crucifixion is by Eric Gill. I also show, in the frontispiece, a photograph of the interior of this church, particularly so that you may see what it looks like with the clergy actually in the church and a service in progress. It is of great importance to consider a building with the people in the building; buildings so often seem to be considered as objective things, apart from the people who are to inhabit them, whereas actually they are the shell for human emotions and human occupation, and should really be backgrounds to human beings."

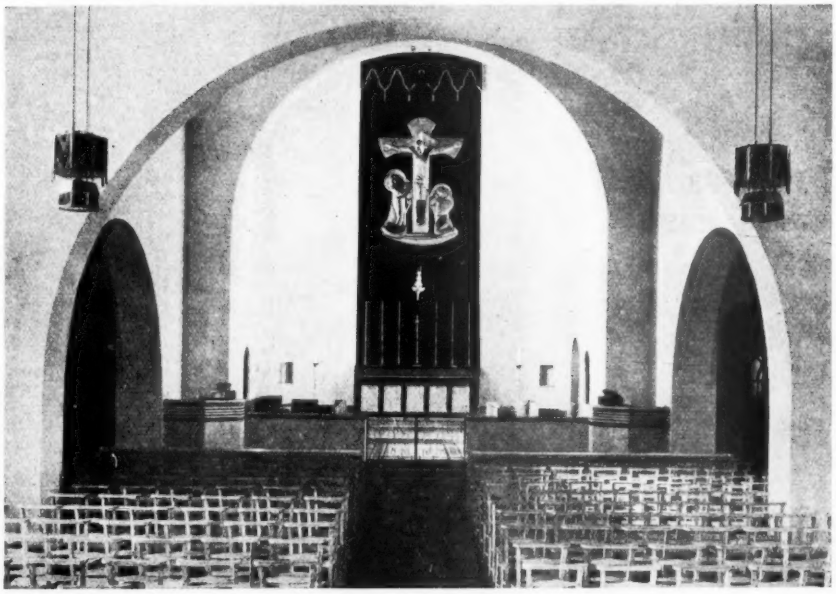


FIG. 16

ST. COLUMBA'S, LIVERPOOL (Fig. 16)

By BERNARD MILLER

"The first of a lovely group of churches by former students of the Liverpool School. One does see there that he has caught something of the Holy Spirit. You will notice the modern treatment of the metal work, and a rood by Bainbridge Copnall, who is responsible for the sculptures outside this building in which we are meeting. I should like you to consider that as a whole, and not merely in detail; it is essential, I think, to consider a church, or indeed any other building, as a whole.

Another church by Bernard Miller is St. Christopher's, Liverpool; a children's church, and one of the few schemes in England which have been completed by one architect. So often we muddle schemes such as that. I have just heard of such a case at Tokyngton, where one architect produced a church of great merit, but another architect, because his design would cost £100 or £200 less, has been allowed to do the vicarage, and has ruined the scheme, because the vicarage is not in the same spirit as the church."

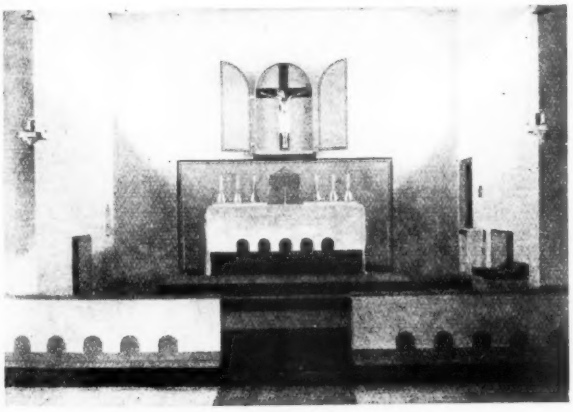


FIG. 17

OUR LADY OF LOURDES, SOUTHPORT

By F. X. VELARDE

"Another old student of the Liverpool School, who owes much to Professor Reilly's inspiring enthusiasm (Fig. 17). It is an excellent composition, and gives one the feeling of the Italian Primitives."

"St. Gabriel's, Blackburn, is another church by F. X. Velarde, the interior of which shows new uses for new materials; there is rustless steel even on the altar."

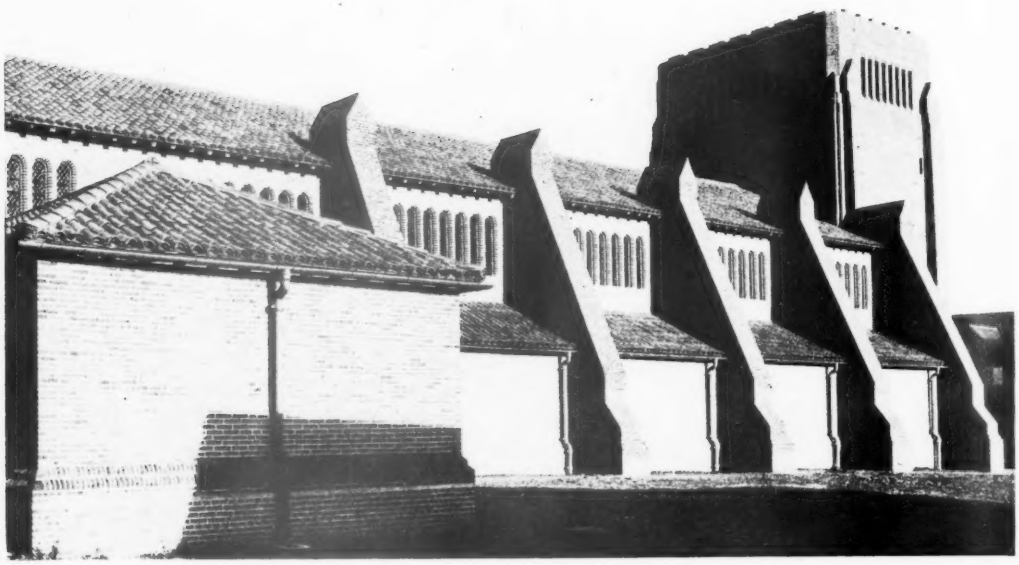


FIG. 18

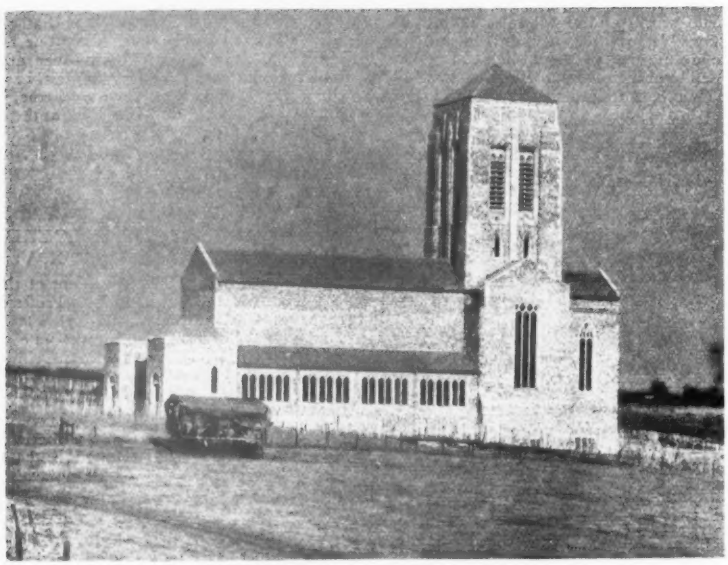


FIG. 19

I should like to conclude with a few examples of the vital work of the President, Sir Giles Scott. First, is his great tower at Northfleet. He may be surprised at my calling it "great," after his work at Liverpool; it is not great in size, but it is certainly great in spirit. One sees this magnificent tower when coming up the Thames, and one feels proud that foreigners can see it on their approach to London. To my mind, it is one of the best towers which have ever been built.

Sir Giles Scott's church at Ramsey, although an early work, is exceptionally mature. You will see here what I mentioned in my paper with regard to fenestration; even in this early work the fenestration is exceptionally interesting. Sir Giles does not put a window in each of the five bays, but a large window in alternate bays, so obtaining an extraordinarily interesting contrast both inside and out. The vicarage on the right seems to group very beautifully with the main mass. I have also a photograph of the interior of this church, and you can see that the fenestration is that of a master.

Charterhouse Chapel, by Sir Giles Scott, is a magnificent and most original structure. I find that here again many people are put off by the detail, which is to some extent mediæval, and cannot see the structure because of the detail; but if you look at that church and examine its structure you will see that it is magnificent in its simplicity. The buttresses are not equally spaced down the nave; they are grouped, and the windows are put between the buttresses, which gives a very beautiful lighting effect inside.

The dirigible hangar, by Freysinnet, at Orly in France, seems to me to show an engineer feeling after the same sort of thing that Sir Giles did at Charterhouse. There again are buttresses grouped and the lighting between buttresses. From an engineering point of view it is a magnificent thing, although considered calmly from an architectural point of view it does not rise much above the qualities of a Swiss roll; it has no punctuations and no inflexion.

St. Francis, Terriers (Figs. 19 and 20) and St. Andrew's, Luton (Figs. 18 and 21), are specially mentioned in my paper as being extreme contrasts to each other. In St. Francis the lighting of the nave is entirely from the aisles. You may not think this satisfactory, but I can assure you that it is; it is a most charmingly lighted church. As is shown by this view of the interior, you see no windows whatever above the main arcade, but the photograph shows how good and effective the lighting is. Even in the centre of the nave you can see to read quite easily, and the charm of the lighting is exceptional.

FIG. 20

St. Andrew's, Luton (Fig. 20), affords a complete contrast. Sir Giles lights this church entirely from the clerestory, but the lighting is just as satisfactory as in the previous case.

I feel it is good to end with this example of Sir Giles's indomitable youth.

In the course of his paper Mr. Maufe showed slides of several other churches which are not illustrated here. His remarks on them were as follows:

St. Columba's Church at Scarborough, designed in the rough by Temple Moore himself and most beautifully carried out by Leslie Moore, has a most remarkable plan. You can see the qualities of Temple Moore, his romanticism and the Holy Spirit which he did get into his churches.

St. Anselm, Kensington, by Adshead and Ramsay. Seems to me a very lovely and peaceful building with a particularly fine plan. One might almost call the plan peaceful. The church is very simple and charming.

A cemetery chapel at Birmingham, by Harvey and Wicks, a simple, straightforward statement which gives great satisfaction.

St. Saviour's, Eltham, by Welch, Cachemaille-Day and Lander, which has gained the R.I.B.A. Medal for 1933. It must be clear to everyone that this is a magnificent structure, with a very strong silhouette. The interior has strong and simple lines. One does quite definitely feel, I think, that this church has a spine.

A design for the John Keble Church at Mill Hill, the winning design in a recent competition, by D. F. Martin-Smith. The design is largely the result of two conditions which were laid down in the competition. One was that it was hoped that no competitor would feel bound to build either in Gothic or in any other style, but would express his own convictions. The other was that the choir should be in the midst of the congregation, which has led to a very wide church, but an exceptionally interesting plan. There is an outside altar at the west end, which was specially asked for in the conditions.

Vote of Thanks and Discussion

Mr. H. S. GOODHART-RENDEL [*F.*]: I wish that the late William Butterfield could have been with us to-night; I think that the pictures Mr. Maufe has shown us would have been very good for him, and that the remarks which he would certainly have made about them might have been very good for us. We should have had a most exciting evening.

It would have been very good for Mr. Butterfield to learn how many sorts it takes to make a world, and to hear described as an age of church building a period that to him would seem both frivolous and faithless. It might possibly have been good for us to hear the thunders of ecclesiological judgment on our make-believe asceticism, upon our economical grandeur, upon our catchpenny originality, upon our sentimental trickery, upon the theatrical camouflage by which we try to disguise our essential architectural incapacity. I do not think that Mr. Butterfield would have said any less than that—and I should like to say just a little of it myself!

In the days of Butterfield a general agreement about what a church should be enabled most architects to take church building, as it were, in their stride; nowadays the privilege of building a church comes so rarely to most of us that it gets us all hot and bothered and in much too excitable a frame of mind. Churches of fifty or sixty years ago may be thought to be too exclusively adapted to the routine of public worship and too little helpful to private devotion and meditation. The churches of to-day, on the other hand, often simply will not leave the private worshipper alone; they try to surprise him, to frighten him, to make his flesh creep, to assail his mood by every sort of shock tactics, and sometimes, I am afraid, also try to display to him the extreme ingenuity and fertility of resource of the architect responsible for them. Many of the foreign churches which have been illustrated to-night seem to me not to be places of worship so much as stage settings for miracles or *mises en scène* for ecstatic visions—things that do not happen every Sunday! Others merely tend to make one think how good Herr So-and-so is at reinforced concrete.

With all this I feel sure that Mr. Maufe agrees; his temperate and thoughtful words have shown us that he wishes that a temperate and thoughtful architecture should distinguish all buildings for public worship. When he said what a pity it was that so few people nowadays could appreciate the great Victorian designs, I could not help feeling that the blindness which he deplored might be rather convenient in an age that has completely lost the Victorian technique, and has so far not found any other. The Victorian technique is inevitably lost; it was adapted to conditions which have passed and is no longer valid. Even the best Gothic detail nowadays has to be used very sparingly, and as it were in inverted commas. It has ceased to have any constructional significance for us, and has become a stage property of religion. As a stage property of religion I think it has real value, although I believe that its reminiscent charm must in the nature of things be fleeting. In so far then as the Victorian technique was concerned with Gothic detail, even if it had survived I think it would now be far advanced in obsolescence; it would be the art of making something that soon nobody will want any longer.

In the matter, however, of the relation between design and construction the Victorian proficiency has been lost, and if we are not to be lost also we must rapidly cultivate some other proficiency in that direction to take its place. In the sort of church built by Street or Pearson (whatever you think of them) constructional logic was everywhere observed, and what these men achieved with materials and methods that are now superseded it behoves us, I think, to achieve with materials and methods of which they never dreamed. We should forget the forms of masonry vaults and buttresses when we are not building in masonry, and we should go further than Street and Pearson, I think, and forget even aisles and transepts, and enclosed choirs, which belong properly only to buildings for the religious, when we are building places of assembly for the laity.

The proper purpose of a church, as Mr. Maufe has so well reminded us, is a shell for an altar, and I think that we must always take care to focus attention less on the building itself than on that which it covers. It seems to me that it is a very great mistake to build picturesque effects when one ought to be building buildings. I admit that the glorious incredibility of Baroque architecture, as Claudel so well pointed out, is a magnificent tribute to the importance of religion, but it is a tribute that we have neither the means nor the skill to pay, and I think we must be a little richer and a little cleverer than we are before we make a general practice of being dramatic in church building. We should be wiser if we gave our attention primarily to building strong, fire-resisting buildings, whose forms shall be as simple and naturally noble as were those in the earlier days of stone and oak.

My apology for these remarks is that they reinforce the burden of what Mr. Maufe has said, and therefore bears testimony to the extreme sincerity of the gratitude which I wish to express myself, and in the name of all those present, to him for his admirable paper. Stocktaking in any architectural department is, as he has said, a very valuable proceeding, and as he cannot say, but as we all would like to tell him, there could not be a more wise and illuminating stocktaker than he has proved himself to be. I have, therefore, very great pleasure in proposing to him a cordial vote of thanks.

The Right Rev. The LORD BISHOP OF SOUTHWARK: It is a very great privilege both to have heard the lecture to which we have all been listening and to be allowed to second the vote of thanks to Mr. Maufe for it. I speak as a mere layman, but necessarily from the point of view of one who is greatly concerned in the using of churches, even more than in their building. I feel all the more nervous in addressing such an audience—I do not know if I ought to call you a congregation!—after the extraordinarily brilliant speech by Mr. Goodhart-Rendel in proposing the vote of thanks. I do want, however, to express my own personal gratitude to Mr. Maufe for his paper, and as one who is necessarily closely concerned with the building of churches as well as with their use I should like to express my gratitude to him for a great number of the things which he has said. I was grateful for the way in which he went down to the fundamental principles which should guide all church architecture, at any rate when it is devoted to the service of the Christian religion. In the Christian religion more than in any other of the religions of mankind the eternal and the temporal are brought together into a unity which defies logic and, it may be, transcends philosophy, but is experienced by personalities as something which is actually happening.

That leads me, if I am not being impertinent, to add one note, as one who cannot help being more or less theological, to what Mr. Maufe said about the necessarily temporal as well as eternal character of great church architecture. It is temporal in the Christian sphere in two senses, and one of those senses is, I think, sometimes in danger of being forgotten in buildings such as we have seen on the screen this evening. It is temporal not only in the sense that it must try to bring the eternal into direct and intimate contact with the life of to-day, the day in which we are actually living and building, but also it is temporal in the sense that it must always be a reminder of something which happened, according to the Christian faith, once and for all and for ever in time, at a certain time, and in a certain place, namely, in Galilee, Judea and Jerusalem. I sometimes wonder whether some of our modern churches, and indeed some of the churches of earlier days also, do not miss their mark to some extent because they do not bear clear enough witness to that aspect of the temporal which is for Christians the essential link between the temporality, if that is the right word, of our own time and of all times and the eternal.

That leads me on to a comment or two on what Mr. Maufe said about a certain kind of puritanism which is apparently influencing architecture at the present time. I entirely agree with all that Mr. Maufe said if that puritanism is inspired by any spirit of niggardliness, but we cannot avoid the fact that very often churches have to be built in poor districts by poor people. That does not mean that they need poor architecture, but I cannot help feeling that there is something to be said for a kind of puritanism which I think in the history of Christian architecture found its noblest expression in the early days of the Cistercian revival, when it gave us those essentially puritan buildings, the old Cistercian abbeys, of which the best known, if not the oldest, is Fountains, where you have an extraordinary puritanism expressing itself with magnificent nobility and yet with a restraint which is not surpassed even by the most austere of modern buildings. I should like to put in a plea for such a simplicity, and for a certain note of humility which I cannot help feeling is essential in all truly Christian ecclesiastical architecture.

I agree with Mr. Goodhart-Rendel that there is sometimes a certain pride and a certain conceit peeping out from some of the designs which we have seen this evening, and I should like to put in a plea also on the ground to which Mr. Maufe referred towards the end of his lecture, namely, that the people are not spectators but are part of the church. Most of the people who form part of most of the churches are very humble, ordinary, everyday men and women. We do not want to give them anything shoddy, but we do want to remind them that their religion had its origin and has continued for the most part among people such as they themselves are. They should realise that the eternal was meant for them and that they are meant to be at home in the eternal. I find, as a bishop who has in his charge perhaps the poorest diocese in Christendom, as well as one of the most populous, that

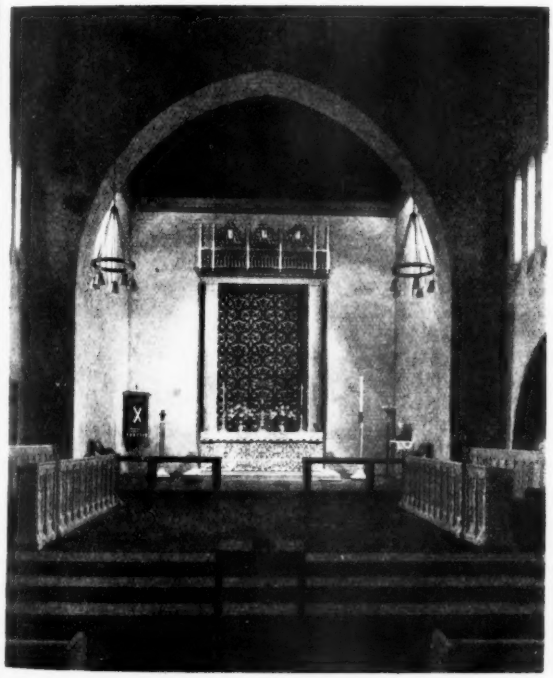


FIG. 21.—ST. ANDREW'S, LUTON
Sir Giles Gilbert Scott, R.A. (see page 307)

our poor people do not feel themselves at home in some of the magnificent churches in that diocese—and a number of the churches mentioned by Mr. Maufe this evening are in fact in my diocese. The people do not feel so much at home in them as I should like them to feel, and perhaps as some of us who have had a better education do feel. On that ground, therefore, I should like to put in a plea for something rather more homely in our churches. You get the spirit of it, on a very large scale, with a combination of magnificence and austerity, in the lower church at Assisi, and you have the same spirit expressed on a tiny scale in the two funeral chapels which were thrown on the screen this evening.

I should like to conclude by saying that I greatly value, and will do all in my power to encourage, the expression of ecclesiastical architecture in the spirit of to-day, if it also aims at expressing the eternal and the unchanging historical basis of Christianity; and I do hope that it will try to meet a need which is a practical as well as a devotional need, namely, to build buildings which will be real homes for the people who are to be part of them. I have great pleasure in seconding the vote of thanks.

The PRESIDENT: As the programme is a little longer than usual I am afraid that we shall not have time for discussion. Before putting the vote of thanks to the meeting, however, I should like to say a word or two on the very admirable paper which Mr. Maufe has given us to-night. It raises so many points of interest that I find it difficult to select just one or two. To his remark that the mediæval builders were the modernists of their day I agree, with this qualification, that the mediævalists moved very slowly and took a hundred years to develop a very slight change in the architectural expression of the times, whereas in these modern days we are in such a hurry that we want to do everything in a fortnight, and get it all done and finished and start something new. We are never satisfied, and I think a serious weakness of most of the extreme modernist development is that it is a little too rapid. In forty or fifty years, if we stuck to it, we might get something really fine, but whether we shall have the patience to stick to it I am rather doubtful; it may be that we shall switch off on to something new.

The modern church problem is a very simple one from a functional point of view; it means the provision of a certain number of seats from which the altar and pulpit can be seen, the provision of warmth, light, and so on. It is, as I say, a comparatively simple problem. All churches resemble one another in regard to their practical requirements and planning, or very nearly so, and those requirements are easily satisfied.

That, however, is only the beginning of your problem. To me a church must have an atmosphere; it must form a background. One must have a certain feeling when one goes into a church, and I think that there we are up against a very dangerous thing which may be called dramatic expression, emotionalism, sentimentalism, or whatever you like. It is an old difficulty in architecture—the conflict between the intellect and the emotions, due to the fact that human beings are made up of both intellect and feeling, and the balance between these two will always be a bone of contention between architectural schools. You get the intellectual specialists who go for the clean, classic traditions and formal architecture, and the romanticists or emotionalists who require picturesqueness and all that aspect of architecture. To my mind the balance lies between the two, and extreme emotionalism and extreme intellectualism are neither of them entirely satisfactory, because they do not express the qualities which we as human beings possess. I think, therefore, that in churches a certain amount of emotionalism or sentimentalism or romanticism is necessary, and for that reason lighting is one of the most important factors in the designing of churches. As Mr. Maufe has pointed out in a very flattering way when referring to some of the churches which I have done, I have paid a great deal of attention to this question of lighting. To my mind the lighting is one of the most important features of a church from the point of view of producing an atmosphere conducive to worship, and for that reason I like to keep the glass out of sight to a certain extent, and not have too glaring a light in the eyes of the worshippers. There are various ways of doing that, but to my mind, if it is done it gives a very satisfactory general effect and impression.

I will formally put the vote of thanks to Mr. Maufe for his very excellent paper.

Mr. EDWARD MAUFE [*F.*], in reply, said: I am very sincerely appreciative of the kind things which have been said and of the charming way in which they have been received. There was just one remark by the Bishop of Southwark which rather frightened me. I am horrified to think that my tilt at functionalism might glance off and be taken as a tilt at austerity. I hope no one will accuse me of tilting at austerity.

We have a great event ahead of us, therefore I will not detain you longer. All I will say is that if I have been able to show you that church building is alive, particularly in this country, I feel I shall have done some small thing to help church building in the future.

The London Architecture Medal

THE PRESENTATION OF THE R.I.B.A. MEDAL AND DIPLOMA TO MESSRS. WELCH, CACHEMAILLE-DAY AND LANDER [F. and A.A.R.I.B.A.]

The PRESIDENT: I have now to present the R.I.B.A. Medal and Diploma for 1933 to Messrs. Welch, Cachemaille-Day and Lander for their building, St. Saviour's Church, Eltham. Most of you will know this building very well, and it seems to me to express the quality which I was mentioning just now of an atmosphere conducive to worship. It seems to me a simple, austere and impressive building, and it has that element of the eternal to which Mr. Maufe and the Lord Bishop of Southwark have drawn attention. I congratulate Messrs. Welch, Cachemaille-Day and Lander on this fine church, and I have very great pleasure in calling on Mr. Welch to come forward to receive the Medal and Diploma.

The President then presented the Medal and Diploma to Mr. Welch, and called upon Mr. Welch and Mr. Cachemaille-Day, representing the architects of the building, the Rt. Rev. the Lord Bishop of Southwark, representing the owners of the building, and Mr. Pitcher and Mr. Booker as representatives of the contractors, to say a few words.

Mr. HERBERT A. WELCH [*F.*]: On behalf of my partners and myself I thank the Council through you, sir, for the signal honour they have done us, and the Church of St. Saviour, in awarding to us the coveted Architecture Medal for 1933.

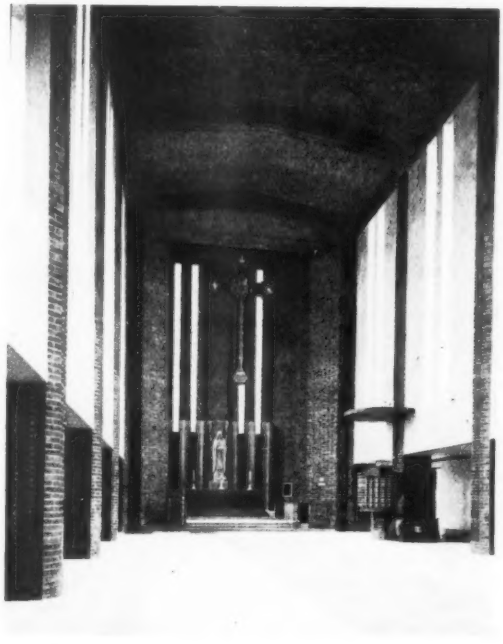
We are indeed happy to be associated with that small band of our brother architects upon whom this honour has already been conferred. We are happy, too, because this is the first church building and, with the single exception of your own home, sir, the smallest building I believe to receive the award. That the Royal Institute should, among so many larger, have chosen so comparatively small a building will, I am sure, be an indication to architects that no building is too small to be considered for this high award.

For this success we feel that we owe much to all with whom we have been associated during the years of practice, but most of all to our clients—some of whom we are pleased to see here to-night—whose confidence and encouragement, and even more important, whose willingness to allow us to practise upon them for some years, has contributed largely to this success. We thank them warmly.

We were fortunate to be entrusted with the design of a church upon a new housing estate in a new part of an old and historically famous London suburb, where an opportunity was offered to create a simple building for worship that might, we hoped, be appropriate in itself and at the same time reflect something of the spirit of building and of its fitness to purpose in our time.

We enjoyed carrying through this building largely on account of the close and sympathetic co-operation of our clients, the assistance we received from the builders, the sub-contractors, the craftsmen and the workmen generally, and the loyalty and devotion of our staff. We invite all whom I have mentioned to share with us in the richness of the reward which has come of trying to do a job as well as one knows how.

Mr. N. F. CACHEMAILLE-DAY [*A.*]: The keynote of the evening has been given to us by Mr. Maufe, whose admirable paper on modern church architecture has presented to us a picture of those things which are taking place in the realm of ecclesiastical architecture. I should



INTERIOR VIEW OF ST. SAVIOUR'S, ELTHAM

also like to add my thanks to Mr. Maufe for his paper, to Mr. Goodhart-Rendel for his fascinating and provocative reply, and the Bishop of Southwark for his very understanding remarks. That there are present in this room distinguished representatives both of the Church and the arts who have come together this evening to hear the lecturer is a fact which altogether outweighs all personal considerations; but I cannot let the occasion pass without adding my thanks to the President and Council of the Royal Institute of British Architects for the great honour which they have conferred upon my firm.

I should like to ask permission to mention the names of three people in addition to those referred to in the remarks which my partner has already made about those who helped us with this building. I have in mind Mr. Geoffrey Ball, of C. E. Ball and Partners, the quantity surveyor; Mr. Booker, of Messrs. Pitchers, Ltd., the builders; and Mr. Pearce, the foreman, without whose help and understanding sympathy I think it is quite true to say that the building would not have been possible. The spirit of loyalty and service to a great cause which should inspire the building of any church always moved those who were reponsible for this building, and I am anxious that the honour which has been given to us should be regarded as extending to all those who have worked with us.

Once again returning to the fundamental question before us this evening, namely, modern church architecture and the relationship between the Church and the arts, it is surely the Church's mission to point to an ideal which is beyond the differentiations and conflict between what is called traditionalism and modernism. Our President has himself called attention to the foolishness of this conflict in far better words than I can pronounce, but I cannot refrain from calling attention to this fact once again, because of the presence here this evening of the Bishop of Southwark, whose knowledge of and interest in architecture may be looked on as a sign of the renewal of a bond of union between the Church and the arts which has for many years now been increasing in strength, and which may truly be said to be of the highest possible significance and value.

The Rt. Rev. The LORD BISHOP OF SOUTHWARK (representing the owners of the building): I little thought when I accepted the invitation to be present to-night that I should be asked to speak to you twice. I feel inclined to apologise, but I speak the second time with much more confidence and much more pride than I did before, because I was indeed unworthy to second the vote of thanks to such a lecturer as Mr. Maufe, but I am quite undisguisedly proud of the fact that the first decision I had to make after my appointment as Bishop of Southwark, and even before I entered on the scene there, was as to the choice of architects for the last of the twenty-five churches, the money for which had been raised in the time of my predecessor. A decision had to be taken as to the architects who should be chosen to build that church, and I had no hesitation in deciding who should be selected, for it had been my good fortune, in the last diocese where I worked, which was Manchester, to have had something to do with the last church built there before I left, and I desired nothing better than that the same architects should have the opportunity of building the first church in the diocese to which I was about to go. Some of you may know St. Nicholas, Burnage, which is one of the churches built by the firm to whom this medal to-night has been deservedly awarded, and more of you know the church at Eltham, which it was my privilege to consecrate soon after coming to the diocese. I do feel that it does exemplify in the most remarkable way those qualities which have been brought before us in the course of this evening's lecture and discussion, and I want to say, as Bishop of the diocese, how proud I am that the first church in London to receive the distinction of this medal should be in the Diocese of Southwark. I should like to explain that any memento of this fact which is bestowed will be most jealously guarded in the very centre of our diocesan life at our Cathedral House in Southwark, and handed on to the generations to come to remind those who follow after us that in this twentieth century they knew how to build churches in London and how to appreciate them in Southwark.

Mr. F. B. PITCHER, of Messrs. Pitchers, Ltd. (representing the builders): I feel rather like Daniel in the lions' den, coming here as a poor but honest builder amongst this wonderful collection of architects. We as a firm are exceedingly grateful to the architects for the very kind remarks that they have made about us, but I assure you that we received such unfailing kindness from these architects that the least we could do was to give of our best. I should like, if I may, to say to you architects here that a little pat on the back and a little friendly word will go further with all the contractors that you meet than all the reams of letters you send the following morning.

Speaking of church architecture, many years ago I was struck with the enormous thickness of the walls of the old mediæval churches and cathedrals, and one day when I was in the office of a celebrated architect, knowing that architects knew everything, I asked him why it was that these walls were so thick, and whether it was because the old builders did not know their business. "Oh, no," he said, "you are entirely wrong. In those days the master contractor, who was as often as not the bishop or the abbot—for they usually got the best jobs—when the church or cathedral was nearing completion, and the time had arrived to take down the props and scaffolding, had to stand underneath the highest spot in case the building fell, so that he should be killed first," and he assured me that that was the reason why all the walls were so enormously thick.

I have had the pleasure of being introduced to many notable people in this land, from Her Majesty The Queen down to General Booth, but in my wildest thoughts and fancies I never dreamed that I should be the guest of the Council of the Royal Institute of British Architects. I thank you very much indeed.

Mr. BOOKER, of Messrs. Pitchers, also replied briefly.

British Industrial Art at the Royal Academy

BY A. LLEWELLYN SMITH

WHATEVER mature judgment we may pass on its results, the Royal Academy Exhibition of British Art in Industry is undoubtedly an event of the highest significance. The Royal Academy, despite its detractors, maintains a unique prestige in the eyes of the general public. Hitherto it has confined its exhibitions of contemporary art strictly to the so-called "Fine Arts," though by offering its hospitality to several Exhibitions organised by the Arts and Crafts Exhibition Society, it has already shown that it takes a wider view of its artistic responsibilities. The Royal Society of Arts was the first of our national institutions in order of time to concern itself with industrial art. Its activities in this direction may be traced back to the eighteenth century; and if it has seemed to concentrate chiefly on the scientific aspects of industrial production, this wider conception of the scope of the "Arts" provides a useful counterbalance to the more traditional and restricted interpretation attributed to the Royal Academy. These two institutions are thus well qualified to promote a joint Exhibition of Industrial Art, and any such exhibition held under their auspices must command very wide attention and respect.

What view, it may be asked, have the organisers taken of the purpose of the exhibition, and what, in short, is intended to be its lesson? The speeches of Sir William Llewellyn show that its main object is to demonstrate conclusively that as regards the design of articles of common use produced by machine processes, this country can stand comparison with any other nation. Accordingly the main bulk of the exhibits are machine-made articles selected after careful examination by expert juries. Indeed, it has been rashly claimed for this Exhibition that it is the first in this country in which the principle of artistic selection has been applied to the products of industrial manufacture. Such a claim could hardly be sustained; but if in method the promoters have been anticipated by the British Institute of Industrial Art, the Design and Industries Association, and the *ad hoc* Committees responsible for the Dorland Hall Exhibitions, this in no way detracts from the essential rightness of the aim. We rely almost entirely on industrial processes to supply the necessities of modern life. Yet too rarely, even now, do manufacturers and retailers appreciate the necessity for good design in articles of common use, and still more rarely have they a true conception of the nature of good design and its relation to the technical processes of production.

There is, however, a distinction to be observed. An article may be machine-made and yet in no sense mass-produced. In the former case, though an appreciation of technical processes is of the essence of design, the conditions do not necessarily include the requirements of large-scale distribution. In the latter case, the design must not only be suited to the processes of manufacture, but must also be calculated to meet, and, if necessary, to create, a widespread demand among persons of moderate means. The need for a wide sale to meet a general rather than a unique demand has far-reaching consequences from the point of view of design. The relation between the manufacturer and his ultimate customer is more nearly analogous to that between the speculative builder and the house purchaser, than to that between architect and client, and design, to be appropriate, must appeal to the many, not merely to the few. There is, for instance, undoubtedly substance in the firm belief among manufacturers that the craving for ornament in some shape or form is very deeply rooted. Moreover, the producer of cheap articles in large quantities has usually to meet a high initial outlay for each new design. He hesitates, therefore, to adopt a new pattern, unless he is certain that his sales will be extensive enough to cover the cost. There is, in short, a natural tendency to play for safety. One must be content, therefore, if mass-produced articles usually follow a sound conservative tradition and are pleasant in themselves without showing any impatient striving after novelty. It is unfair to throw the whole onus of initiating new movements on the manufacturer. The general public and the liaison officers, the retailers, must play their part by showing that they are willing to accept, and pay for, fresh designs. In fostering this sort of healthy reaction between the trade and the public, this Exhibition can perform vital services to industrial art.

With ample resources at their call, the organisers have made every effort to display the exhibits to the best advantage. Each Gallery has been planned by a separate architect or designer: and, as a result, the Exhibition as a whole lacks coherence. The treatment, however, of some of the individual galleries is strikingly successful. In this respect the arrangement and lighting of posters in the Architectural Room, by Mr. Charles Holden, call for special mention. A continuous display of posters all round the walls is lit from above by lights concealed in a projecting cornice, which also throw a direct light on a desk below containing trade leaflets and other advertising matter. The general treatment of the room, with its sober grey woodwork, not inappropriately recalls a waiting hall in a modern railway station. Equally successful in its way is the sumptuous Gallery I (Ceramics), designed by Professor Goodhart-Rendel,

where the exhibits are arranged in a series of well-lit recesses with coloured backgrounds behind a colonnade of slender turned shafts in gold lacquer. The effect is a blaze of rich colour, after which the next Gallery (Glassware) appears rather as an anticlimax. Probably through no fault of the designer (Mr. Maxwell Fry), this Gallery suffers from underlighting, and its sombre effect is heightened by the great centrepiece in black vitrolite and the grey tone of the interesting but rather distracting photographic frieze. The arrangement of the pieces, however, on shelves round the room and in two round-ended cases in the middle is very skilfully done. In Gallery E (Silverware and Leather), Mr. John Grey has designed a series of fine shop-windows and free-standing cases, making skilful use in the decoration of reptile skins and other materials of the leather trade. Furniture in Gallery XI is arranged with the sureness of touch which we expect from Sir Ambrose Heal, and the books in Gallery X are shown in very cleverly designed showcases by the Rowley Gallery. The display of dress fabrics in Galleries VIII and IX lacks ambition and the fabrics are not seen to best advantage, but it must be confessed that the more elaborate arrangement of furnishing textiles in Gallery C, with the great cascade in the centre of the room, is hardly more successful. The remainder of the Exhibition is devoted to specimen Rooms, some of which appear rather irrelevant to the main purpose of the Exhibition. It would be no compliment to Mr. Oswald Milne, who was responsible for the fine design for Gallery III, or to the accomplished architects who planned the individual rooms, to suggest that their power to create beautiful ensembles out of unlimited resources required a demonstration on this scale. The remaining rooms are perhaps best discussed in relation to the individual exhibits. To sum up, without necessarily taking the view that beautiful articles consort amicably with each other and hence need no special showmanship, it is possible to hold that the display in this Exhibition is disproportionately elaborate and expensive. In this respect perhaps the 1933 Dorland Hall Exhibition more nearly achieved the right balance. Nevertheless, the display in most of the galleries is admirable in itself and never commits the error of distracting attention from the exhibits.

Turning to the individual exhibits, it is a matter for regret that the policy of pricing each piece, which has been adopted in some of the Galleries (for example, in the Pottery Section), has not been followed throughout the Exhbition. One appreciates that this would involve some difficulty in cases where the retail price of an article differs according to the locality where it is sold. But this difficulty has already been encountered and overcome on previous occasions, notably by the British Institute of Industrial Art in its "Slender Purse" Exhibition in 1929. It is really impossible to judge a commercial product without reference to its selling price.

This disability is particularly unfortunate in the case of the furniture. Very few of the exhibits are priced, and those whose prices are known are mostly expensive special pieces. The prevailing impression is of a series of luxurious articles beyond the reach of all but the wealthiest purchasers. Even the mass-produced bedroom suite (1311) made by Harris Lebus to the design of H. R. Kinsley—an exhibit whose "reasonable" cost is expressly emphasised—lacks the credentials of a definite price. The furniture generally is simple in form and depends for its beauty mainly on the wide range of veneers employed. A particularly interesting piece is the wardrobe in waxed pine (1303) designed by J. F. Johnson for Heal and Son at £16 10s.—by no means a high price according to the scale of values in this Exhibition.

Messrs. Heal and Son are well and fully represented, chiefly, however, by their more expensive articles. Messrs. Gordon Russell, Ltd., and Betty Joel, Ltd., maintain their already high reputations, the latter firm showing an excellent revolving bookcase in black walnut in the Book Production Section [1638]. High Wycombe has clearly suffered something of a revolution in taste, as is seen by the work of firms like Goodearl Bros. One hopes that this will not involve the total destruction of a tradition which retained much that was valuable, and it is a relief to find a surviving example in Messrs. Goodearl's caned armchair [1823]. On the whole it is impossible to feel satisfied with the furniture. One had hoped to see well-designed chairs and tables for our popular teashops and restaurants, and plenty of sound furniture suitable for inexpensive houses and flats. Many, moreover, of the luxurious pieces—interesting as they are in design and admirable in workmanship—have an effeminate perfumed flavour which makes one long for good plain oak.

The small and well-arranged exhibit of pottery in Gallery I is one of the best in the whole exhibition, and one feels that through the disclosure of prices the story is complete. Judged by the standard of economy the most remarkable exhibit is the machine-moulded dinner-set (253) by Johnson Bros., Ltd., with a plain yellow slip and no ornament. Technically it is a thoroughly sound ware and the shapes are attractive and appropriate. Curiously enough, it is one of the exceptions which are not priced, but it is said to be obtainable at Woolworth's. Beside it, as a commentary on public taste, are two sister services in the same ware with added superficial decoration. The insistence on novelty has rightly not been pressed to exclude certain old favourites, such as Messrs. Joseph Bourne, Ltd.'s cottage blue ware (60) and their fine stoneware jugs (6 and 160) and Dutch pot (163). The whole work of this firm is an admirable example of cheap mass-produced wares; its satisfying neighbourly character accounts for its selection to grace the model kitchen in Gallery V. Among the stoneware exhibits we notice especially the works of Messrs. Doulton and Co. (Lambeth) and also of Bullers, Ltd., who show a wide range of simple pots and vases in a special high-temperature finish. Until recently this firm's output was

limited to insulators and other industrial earthenware—and it may be observed in passing that some examples at least of pottery for industrial and scientific purposes might well have been included in this section, as is done in the case of glassware. As regards dinner- and tea-sets, which form the bulk of the section, the chief honours undoubtedly go to designers working in the trade, notably Freda Beardmore (see especially Nos. 23 and 173), Millicent Taplin, Susie Cooper and Truda Carter. The limitations of the external designer, however distinguished, are shown by No. 190, where an artist's rapid and dexterous sketch has been laboriously copied line for line on every piece. Altogether, and within a somewhat limited compass, this is an attractive section which goes nearer perhaps to the root of the problem than any other.

In the adjoining glassware section one is conscious of enormous progress in the last three or four years. Already there is a considerable advance on the achievement of 1932 as registered by the Dorland Hall Exhibition, and the new inspiration is steadily permeating the whole trade. The genius of Mr. Keith Murray broods over the whole section. Much is from his own design; much more is directly attributable to his influence. It is impossible to describe the section in detail, but one is interested to see Messrs. Stuart and Sons, Ltd., taking their rightful place beside Messrs. Stevens and Williams, Ltd. (the initiators of the movement), Messrs. T. Webb and Corbett, Ltd., and Messrs. James Powell and Sons, Ltd., who kept the light burning during the dark days. Generally it is felt that the engraved exhibition pieces are less satisfactory than the articles of common use. They appear to owe too much to their Swedish prototypes. Among the utilitarian pieces may be noted a charming decanter with flat topped stopper by Webb and Corbett, Ltd. (499); a jug and tumbler (585) and a toilet set (645) in slightly tinted glass, both by Mr. Murray, and a sensible bedroom water-bottle in amber glass designed by J. Hogan for James Powell and Sons, Ltd.

The section includes an interesting if slight collection of cheap pressed glass, in which we may note the bowls designed by Mr. Stabler for the United Glass Bottle Manufacturers, Ltd. (316 and 326) and the green powder bowl by Chance Bros., Ltd., to Mr. R. Y. Goodden's design (310). But surely to make tea and coffee pots in " pyrex " glass is to misuse the material.

The Silver Section (Galleries E and F) similarly shows a most encouraging advance and here again Mr. Murray's influence is apparent if less universal. The general level of achievement is high and there are some outstanding pieces, notably Mr. Murray's covered cup (997), made by Mappin and Webb, Ltd., and the Weavers' Company's mace by Mr. H. G. Murphy (991 C.). Again, however, the pieces for ceremonial use do not compare in interest with the more utilitarian articles. These include several beautiful tea-services, for example No. 297, designed by Mr. Murray for Mappin and Webb, and Mr. Edward Spencer's teapot, No. 986E.

There is a really interesting case of cutlery by various firms, showing sensible and decorative variations from the traditional shapes.

To those who remember the condition of the pewter trade only a few years back, the case of pewter will come as a welcome surprise. The design, however, in many of the exhibits is conceived in terms of silver, and takes no account of the soft quality and beautiful colour of the material. Old English pewter had a breadth and simplicity of treatment which has not yet been recaptured. The examples of electro-plated ware are as good as, if not better than, the silverware proper. Prominent among them is the admirable plate for the new R.I.B.A. building, by Messrs. Roberts and Belk, Ltd., of Sheffield, a firm whose work is very well represented in this section. The addition of an insulated handle to one of the vegetable dishes suggests that the material is hardly suitable for hot dishes.

Among the jewellery there is a wide range of prices, and the cheap and charming work of Miss C. Cockerell compares very favourably with the more costly exhibits. Professor R. Y. Gleadowe is responsible for the best of the medals (977B.), but the same artist's presentation bowl (974B.) is coarse and clumsy and has some very indifferent lettering.

Leatherwork and clock cases which are shown, together with silver, in Gallery E call for little remark. The former is too nearly allied to the " fashion " trades to be safely criticised by a mere male, while design in the latter appears to have gone astray. It is, however, encouraging to find that there is a general return to the circular dial—which shows that common sense is reasserting itself.

Gallery VII contains a very remarkable display of plastic mouldings arranged by Mr. Grey Wornum. There is nothing specially notable about the exhibits themselves, which mostly consist of pleasant but simple standardised shapes in a limited range of colours. The trade, if it has passed its infancy, is still in the adolescent stage. What is remarkable in the section is Mr. Wornum's use of these simple elements to build up an effective display. This gallery is almost the only one in which the display is no more than the exhibits intelligently arranged. In the future, as standardisation comes to be steadily extended, design will more and more take the form of clever assembly of standardised units. Mr. Wornum's skill is seen to best advantage in the snack bar (No. 1312). The effect of the gallery as a whole is somewhat marred by the unsatisfactory colour of the laminated resinous panels.

Of the dress materials in Galleries VIII and IX it may be said that all are pleasant and none sufficiently outstanding to receive a special mention. These fabrics rarely appear to best effect when displayed in large numbers without furnishing fabrics or other classes of goods to give relief. Patterns are necessarily small, and a design which would be striking on a dress readily loses itself in the general medley. There is a notable

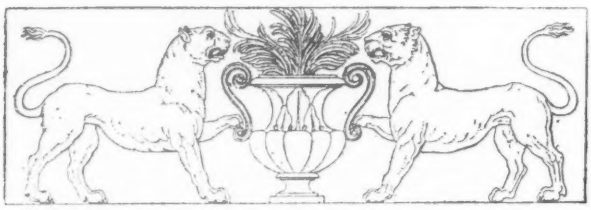
decrease, both here and among the furnishing fabrics, in patterns based on floral subjects. This decline is, however, hardly likely to be permanent.

Furnishing fabrics (Gallery C), especially woven materials, are much more interesting and attractive. The honours are shared by a number of well-known firms, with Messrs. Allan Walton and Donald Brothers, Ltd.—a new firm and an old—possibly slightly in the lead. Messrs. G. P. and J. Baker, whose admirable work on traditional lines is well known, prove by such exhibits as No. 2076 that they are in no way behind the field in more modern work.

On the whole, however, it must be confessed that the textiles are a disappointment, as are also the carpets. They show no appreciable advance on the display at Dorland Hall in 1932, and are less satisfactorily displayed.

The exhibit of Book production is attractively displayed and intelligently arranged in a number of well-defined sections. Separate cases are devoted to fine editions, cheap editions, school books, illustrations in various processes, book-covers and wrappers, leather bindings, and other branches of the trade, while Christmas cards are not forgotten. British printing has a high reputation, and this display does much to justify it. The posters in Gallery D are, as usual, excellent, though, perhaps, there is less that is outstanding than might have been the case a few years ago. The wonderful stream of Underground posters appears for the time being to have run dry, while Shell-Mex is perhaps inadequately represented. A poster is an instrument designed to induce the beholder to buy something, go somewhere, or otherwise alter his prevailing habits. Some of the most beautiful posters in the past have been failures from this point of view. On the whole, this selection survives the test well. The section also contains an excellent display of advertising leaflets, cartons and containers, of which it may be said that almost all are good and many are admirable.

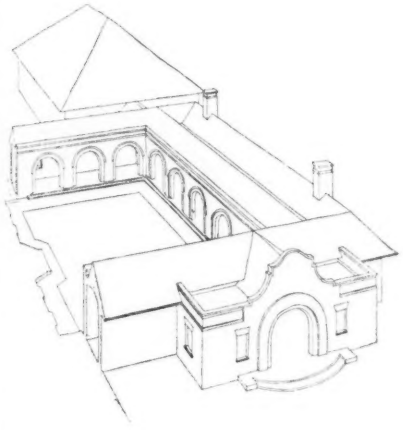
No adequate idea of the range of the exhibition can be obtained from a review on this scale. Enough, however, has been said to indicate that the exhibition is one of great variety and absorbing interest. In so far as it gives a true picture of contemporary British industrial art, the results are highly encouraging. Very few years ago a survey of British industrial art would have revealed a single trade—printing—in which satisfactory relations between design and execution were the rule rather than the exception. A few other trades—textiles, pottery, and to some extent furniture—were struggling into new life. Silverware and glass were as yet dry bones. Today there are signs of healthy movement over the whole industrial field and in some trades, notably glass, the development is little short of astounding. But it is only a beginning, a new birth rather than the fullness of life. Much careful fostering will be necessary if progress is to be maintained. The Royal Academy and the Royal Society of Arts may well feel satisfied with the results of their labours wherever they have been properly applied to the stimulation of good design in objects for common use. It is unfortunate that there should be such a large part of the exhibition where little attention seems to have been paid to this. Nevertheless, much useful experience has been gained, and many valuable contacts established in the course of the preparatory work. It is vital that these gains should be now harvested and stored against the next exhibition. Most of the value of this great demonstration will dwindle away if it is to be no more than an isolated *tour de force* instead of the prelude to a planned series of periodic exhibitions. Before the next occasion arises we may perhaps hope to see a proletarian revolution which will place a quasi-moral stigma on all work beyond the reach of the million. If we read this exhibition aright, the artistic consequences could be faced with equanimity.



The new main entrance to the School. The coat of arms is in bronze, picked out with gilt and coloured enamels

A CLOISTER, ST. FELIX SCHOOL, SOUTHWOLD

Architects: Mitchell and Bridgwater [AA.]

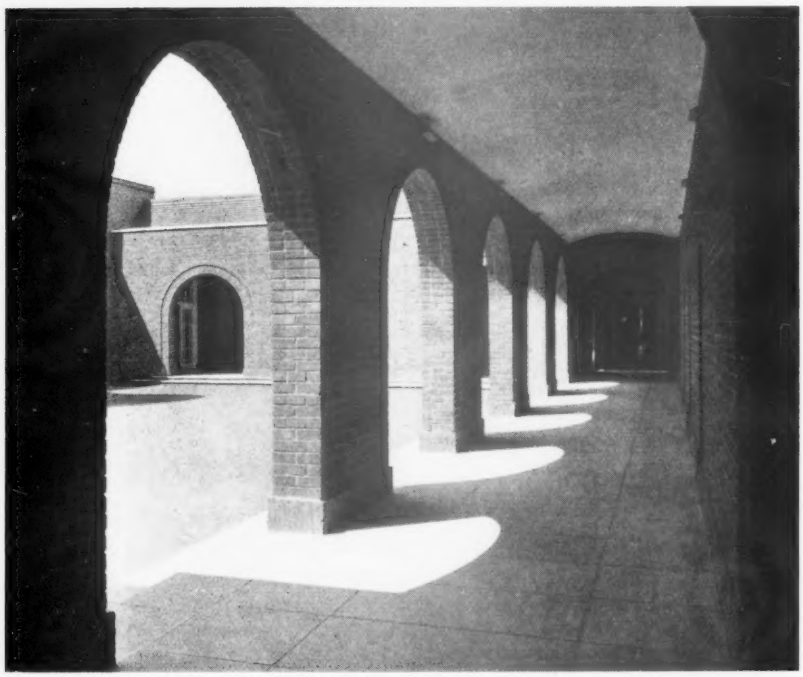


THE PLAN

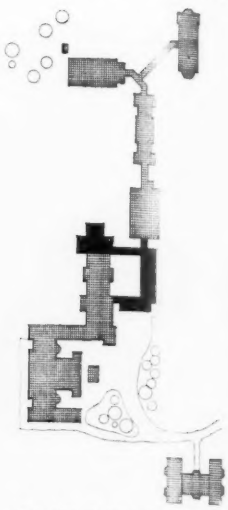
The main problem of this small scheme was mainly one of planning, namely, to link together two irregular groups of building and at the same time to create a new main entrance to the unified scheme. In addition, new administrative offices and a series of cloakrooms and lavatories had to be provided. The ingenious way in which the units have been linked together is shown on the site plan and the accommodation on the ground floor plan. The building is also a memorial and is called the Inchcape Memorial Cloisters. It is intended that a fountain shall be eventually placed in the court.

MATERIALS

The brickwork is in a local red facing brick with artificial stone copings, etc. The paving and steps are of York stone in blue and yellow squares. The windows are painted cream and the gates are of wrought iron in black and gold. The doors into the cloister are painted a rich green, with cream frames.



The long side of the cloister looking towards the Science Building. The curved ceiling is indirectly lit from small units over the arches

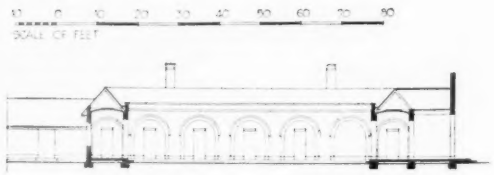


The site plan shows how the irregular units have been linked together by the new building and a new main entrance provided facing the entrance yard

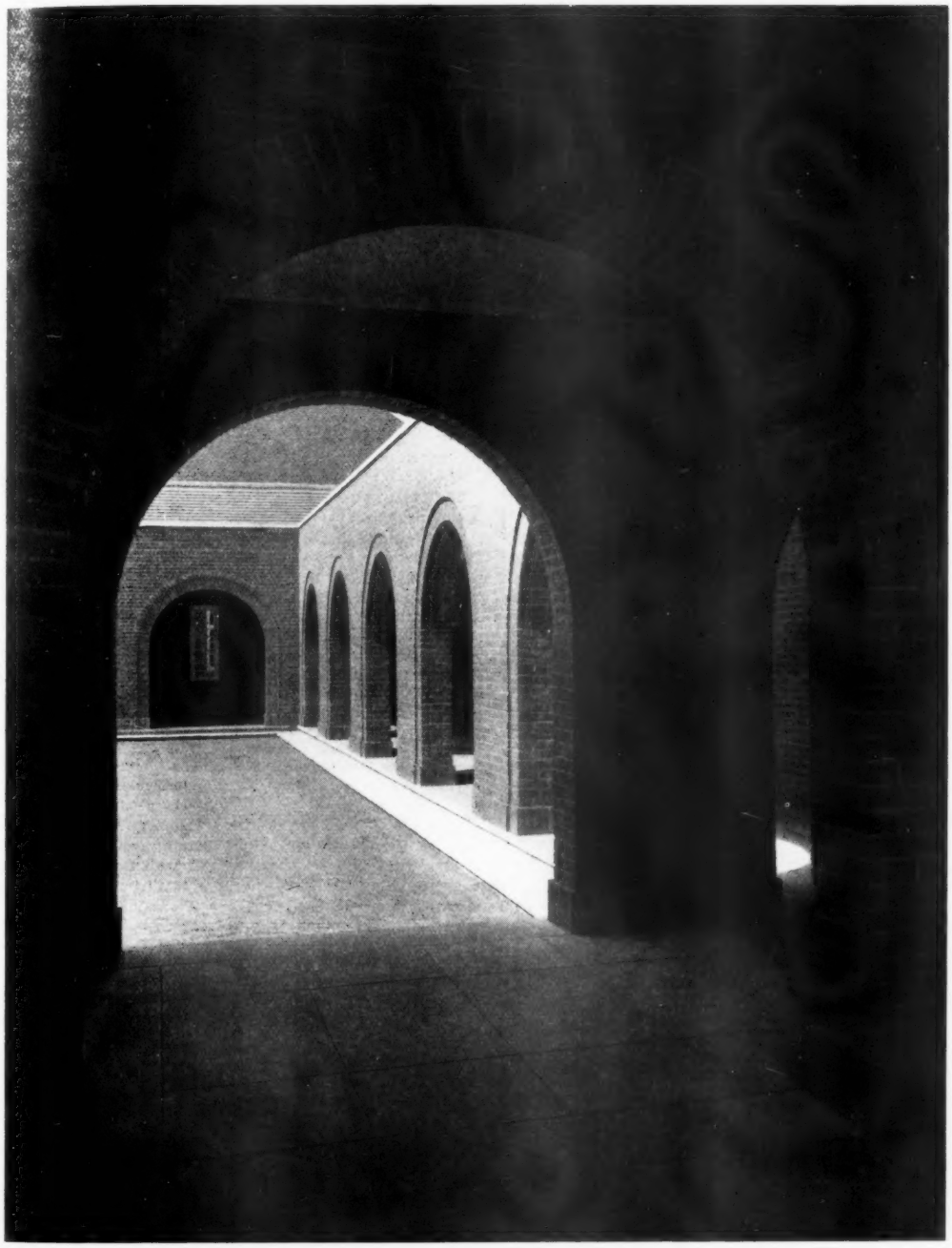
The plan. A fountain is to be placed in the court

The donor of the building, the Hon. Alexander Shaw, also presented the School with a grant of arms. The design by the Heralds' College was translated into a modelled relief by the architects and executed in bronze, picked out in gilt and coloured enamels. The main entrance is floodlit and the cloister has indirect light reflected by the curved ceiling from small units above the arches.

The General Contractors were Charles W. Fowler and Sons, of Southwold, and the coat of arms and gates were executed by H. H. Martyn and Co., Ltd., of Cheltenham.



Cross-section through the entrance gateway



The brickwork is in local red facings and the paving is of blue and yellow York stone squares

Review of Construction and Materials

This series is compiled from all sources contributing technical information of use to architects. These sources are principally the many research bodies, both official and industrial, individual experts and the R.I.B.A. Science Standing Committee. Every effort is made to ensure that the information given shall be as accurate and authoritative as possible. Questions are invited from readers on matters covered by this section; they should be addressed to the Technical Editor.

The following are addresses and telephone numbers which are likely to be of use to those members seeking technical information. There are many other bodies dealing with specialised branches of research whose addresses can be obtained from the Technical Editor. We would remind readers that these bodies exist for the service of Architects and the Building Industry and are always pleased to answer enquiries.

The Director, The Building Research Station, Garston, Nr. Watford, Herts. Telegrams: "Research Phone Watford." Office hours, 9.30 to 5.30. Saturdays 9 to 12.30.

The Director, The Forest Products Research Laboratory, Princes Risborough, Bucks. Telephone: Princes Risborough 101. Telegrams: "Timberlab Princes Risborough." Office hours, 9.15 to 5.30. Saturdays 9.15 to 12.

The Director, The British Standards Institution, 28 Victoria Street, London, S.W.1. Telephone: Victoria 3127 and 3128. Telegrams: "Standards Sowest London." Office hours, 9.30 to 5. Saturdays 9.30 to 12.30.

The Technical Manager, The Building Centre Ltd., 158, New Bond Street, London, W.1. Telephone: Regent 2701, 2705. Office hours, 10 to 6. Saturdays 10 to 1.

PUBLIC BATHS AND WASHHOUSES

The Departmental Committee of the Ministry of Health, which has been investigating the costs of various types of public buildings with which the Ministry is concerned, has during the last year examined the question of Public Baths and Washhouses. At the request of the Ministry, the R.I.B.A. Council nominated a small committee to present evidence. The members of the committee were: Mr. Kenneth M. B. Cross, M.A. [*F.*] (*Chairman*), Mr. J. Murray Easton [*F.*], Mr. Charles Nicholas [*F.*], Mr. A. G. Porri [*F.*]. Their evidence has now been published in the form of a Report.*

In spite of the recent great increase in the provision of swimming baths, the amount of up-to-date information usable as reference is very small. It was this fact which in 1933 prompted the Editor of the R.I.B.A. JOURNAL to ask Mr. Kenneth M. B. Cross to write a full summary of present-day practice in bath design and construction. Mr. Cross's article, "The Planning and Design of Public and Private Swimming Baths," was published in the R.I.B.A. JOURNAL of 13 January 1934.

The fact that this Report follows closely on the JOURNAL article necessarily infers a good deal of repetition of information. Nevertheless, the Report deals with several matters—notably the equipment of laundries, slipper baths and washhouses—which Mr. Cross's article did not cover, besides providing some additional information. This Report and the JOURNAL article should be taken together as forming the best and most recent reference on the subject.

THE ECONOMY OF GOOD PLANNING

The Report opens with a discussion of the value of sound planning. It is pointed out that discussions on cost saving are usually concerned with details such as steel *versus* reinforced concrete, types of filtration plant, etc., whereas these matters play relatively small parts in influencing cost. The main factor is planning; this is so not only because complicated planning demands expensive structure, but principally because it increases disproportionately the difficulties encountered in the lay-out of the numerous service and waste pipes and ducts, etc. Therefore the designer must have these purely engineering problems in view from the beginning, and not, as is frequently the case, considering them after the planning has reached the detail stages. Moreover, the cost of excessive maintenance and supervision are just as important to the building owners as first cost and, here again, planning plays the most important part.

While this emphasis on sound planning is no doubt intended to indicate to the Ministry of Health the value of employing properly qualified architects, it also shows the architects themselves that in the admittedly complicated problem of public bath design there is far more than mere arrangement of units to make a plan that looks well on paper or a design that masses well in the structure.

BATH BUILDING AS PUBLIC HALL

The Committee oppose the use of bath buildings as public halls in winter months. The necessary compromises in planning make the building less efficient for either purpose. The observation of public safety regulations governing assembly halls, including the provision of extra escapes, adds considerably to first cost. The necessarily hard and impervious surfaces of a swimming bath hall are entirely unsuited to an auditorium which normally demands large areas of absorbent material; the proportionately long shape of a swimming bath hall does not make a good auditorium. Movable flooring is costly, as also is the considerable storage space it requires. Finally the Committee submit "that covered swimming baths are of great value during the winter months in providing facilities for healthy exercise which is obtainable in a short time and their use should be encouraged."

TREATMENT PLANT

The system of water purification and filtration is governed by the Ministry of Health booklet on the subject. The Committee are of opinion that the system of chlorination, though the cheapest, is liable to misuse and that some form of automatic system is desirable. Also the rate of turnover might well be reconsidered, three hours being substituted for four. It would also be advantageous in promoting a change-over in the water content if several deliveries at the shallow end or sides of the pond were arranged at different levels.

* *The Cost of Public Baths and Washhouses* The Report of the Special Committee appointed by the Royal Institute of British Architects submitted to the Departmental Committee of the Ministry of Health on the cost of Hospitals and other Public Buildings. October 1934. Pubd. by the R.I.B.A. 1s.

SOME RECOMMENDATIONS

The following are detail suggestions calling for special notice:

(*a*) The swimming bath hall should have ample natural lighting with large glass areas made to open, so that the nearest approach to an open-air bath can be obtained when conditions are favourable. In open situations the bath hall may with advantage have windows round all sides.

(*b*) Amphitheatre seating is recommended as giving a better view of the whole pond than gallery seating.

(*c*) Provision for light refreshments for bathers is desirable.

(*d*) The relative positions of the establishment laundry, central towel and costume store and ticket offices is important. The whole process of receiving soiled towels, washing, drying and re-delivery should be a properly planned sequence.

(*e*) The public washhouse should have a pram store with seats and the provision of a children's room is desirable.

(*f*) It is necessary to insulate walls and floor of swimming bath halls with cork or other substance of low thermal conductivity in order to avoid condensation in the winter months.

(*g*) The maximum capacity of a pool may be taken as 36 square feet per person swimming.

(*h*) The Committee are of opinion that the provision of three clothes lockers to one dressing box will give economy in the number of dressing boxes to be provided. Folding dressing boxes are condemned as unduly expensive and liable to damage.

(*i*) It is desirable to form the bath surrounds of reinforced concrete homogeneous with the pond construction. The asphalte lining should also be continued across the area of the surrounds if the space below is to be utilised.

(*j*) Water chutes are considered unnecessary and liable to be dangerous in crowded baths.

(*k*) Heating is best performed by ordinary low pressure hot water radiators, though air-conditioning may be used in confined town sites.

(*l*) The Lancashire boiler, though it permits a reserve of steam, requires much more space than the tubular boiler, which is also more efficient and quicker in raising steam, though has less reserve of steam.

(*m*) In planning open-air baths, imagination and skill in taking advantage of natural features are of greater importance than elaborate buildings covering the whole site area.

(*n*) At seaside resorts the same dressing boxes may be used by both sea bathers and bath users. It is particularly desirable that spectators should have a view of the sea as well as of the bath. The promenade space for bathers is usually insufficient.

(*o*) In large schemes it is more expensive (in upkeep as well as first cost) to provide two or more pools for separate purposes (*e.g.*, paddling or high diving) than one large pool subdivided by bridge-type barriers.

TIMBER

No building material is more uncertain than timber. While this is in part due to the fact that it is a natural product it is mainly because scientific knowledge of its properties is still insufficient and also because there is a lack of precise and universal standards of grading.

The work of the Forest Products Research Board and its laboratory is concerned with remedying these last two defects. Much of the research work on which the Laboratory up to the present has been engaged is of a fundamental nature though its influence on building practice is steadily growing greater. At the same time the Laboratory is engaged, in conjunction with the British Standards Institution and other bodies, in an attempt to establish rules of grading that will clear up the existing obscurity with regard to specification.

The recent increase in the varieties of imported woods, mainly from Empire sources, has increased the range of work. This was in the first place undertaken for the Empire Marketing Board; after the Board ceased to exist the Laboratory arranged to carry on the work, with the result that the uses and properties of numerous Empire timbers are becoming increasingly known to the building industry.

Since the work of the Laboratory covers all uses of timber—including those so diverse as tennis rackets and telegraph poles—a reviewer of the annual report* has to make selections if he wishes to report on those items which affect the building industry.

THE DRY ROT EXPERIMENTAL HOUSE

Among the many interesting items of work, that connected with the Dry Rot Experimental House is of immediate practical concern to architects. This building was specially erected at Princes Risborough in order to discover the effects of different kinds of sub-floor construction on the cultivation of dry rot and also to determine the extent to which different timbers are attacked. The work is still proceeding, but the interim account in the annual report has produced some facts of interest. Decay has advanced so far in some of the solid floors that definite conclusions as to desirable and undesirable forms of floor construction can be drawn. Where boards have been nailed to battens lying directly on concrete or embedded in concrete and covered with an impervious covering (such as linoleum) extensive rotting has occurred.

With boards laid on concrete which has been coated with a moderately thick layer of bitumen, no decay occurred except that which spread from adjoining affected floors, although a similar impervious covering was laid over.

In another type, boards were laid on breeze concrete, under which was a layer of bitumen. Here extensive decay had occurred, and the breeze concrete had itself become moist and softened, the latter for no immediately discernible reason.

A well-constructed and properly ventilated joist and sleeper wall floor did not develop a trace of rot although the timber was deliberately infected three times. The average moisture content of the timber remained about 18·5 per cent., which is below the minimum for the growth of dry rot (*Merulius lacrymans*). It is now proposed to restrict the ventilation under the floor, other details of construction being satisfactory, in order to discover whether the floors will become moist enough to cause attack. It would be desirable if some rule or ratio of vent opening to floor area could be established.

It appears that Western Red Cedar can be considered to be immune from attack by dry rot. Boards of this wood have been in contact with active dry rot in a hollow unventilated floor for more than twenty months without being attacked.

* *Report of the Forest Products Research Board.* With the *Report of the Director of Forest Products Research.* For the year 1933. H.M. Stationery Office. 1s. 3d.

MOISTURE MOVEMENT OF WOOD

The laboratory has carried out tests to discover the truth of the common belief that timber expands and contracts less the older it gets. Some fourteenth-century oak panels and some pieces of softwood dating from 1770 were tested against pieces of new timber very carefully matched in similarity of grain. With changes in moisture content from 10 to 17 per cent. it was found that there were no material differences in movement between the old and new timbers. Therefore the contractions in joinery nowadays common in new buildings have nothing to do with the age of the wood used, but are solely dependent on moisture content, partly a question of seasoning but principally one of the moisture changes in the structure to which the joinery is fixed. In other words, old and thoroughly seasoned wood will expand if fixed in a building which is insufficiently dried out. The problem of joinery failures in new work is much more a matter of rapid building than of timber seasoning.

Investigations into the relations between the moisture content of wood and the dampness of the atmosphere are being continued and extended. In a practical test several samples of different species of woods have been kept in different kinds of rooms (*i.e.*, an office, a bedroom, etc.) and their moisture content changes recorded throughout the year.

WOOD-BORING INSECTS

The report contains a map on which are marked the buildings in which death-watch beetle is recorded as occurring over a period of three years. The home counties appear to have the greatest number of cases, the northern counties being almost immune, while no cases have been reported from Scotland or Ireland.

The whole problem of wood-boring insects was dealt with at some length in the JOURNAL of 7 July 1933, the information there given being almost entirely provided by the Forest Products Research Laboratory. Two comments from the report are, however, worth noting: that access of moisture from leaking roofs tends to promote the spread of death-watch beetle in a building; that the burning of incense (in churches) has no apparent effect on the progress of attack by beetle.

When attack of buildings by wood-boring beetle is under discussion, the majority assume that the chief offender is death-watch. The report states that economically it is of less importance than *Lyctus* beetle, a post-war importation from America, which attacks *new* buildings. *Lyctus* beetles lay their eggs in the pores of sapwood of oak, ash and walnut. The numerous cases reported show that the pest is spreading and it may become a serious hindrance in the use of these hardwoods. At present research is being undertaken into the life cycle and habits of *Lyctus* so that fully effective means of eradication can be devised.

In this connection some experiments on the permeability of wood to gases and vapours is of interest. These experiments bear on both the seasoning of wood and on its impregnation by preservatives; they are, however, mainly of interest as indicating a way in which wood-boring beetles can be killed. Preliminary tests have shown that the penetration of light gases is surprisingly rapid and the experiments appear to be promising.

RESISTANCE TO WEAR

Investigations into the wearing qualities of timbers usable as flooring is in progress. An abrasion testing machine has been devised and a number of suitable woods tested. The machine reproduces closely the particular types of wearing that floors undergo in service.

MACHINE SURFACING OF WOOD

A very ingenious machine has been devised to determine the most suitable angles for cutting tools in planing machines for different woods. The purpose is to reduce the amount of subsequent hand-finishing and to eliminate the bumps and hollows that are likely to occur through undue sanding. In addition it was found that discovery of the optimum angle for the cutter increased the rate of work.

At the same time attempts are being made to devise tests by which the quality of machine finish can be measured. This may make it possible to specify a degree of finish with exactness.

FIRE-RESISTANCE OF TIMBER

The fire-resisting properties of timber and methods of increasing the fire-resistance of timber have received increased attention during the past few years and it has been decided, the Report states, to carry out laboratory tests to obtain a comparison between the fire-resistance possible with different species of wood and to indicate which timbers it would be desirable to test in the form of structures under the specification for the fire-resistance of building materials recently issued by the British Standards Institution.

THE BED-BUG

On 13 November last a paper on "The Bed-Bug as a Housing Problem" was read at the Royal Sanitary Institute by Mr. A. W. McKenny Hughes, of the Department of Entomology, British Museum (Natural History). The meeting was largely attended by architects, medical officers of health and others interested in the problems of slum clearance. The paper and discussion to be published in the *Journal* of the Royal Sanitary Institute of 1 March, 1935, form a useful reference on the subject which, for architects, may be regarded as additional to the article published in the R.I.B.A. JOURNAL of 7 July 1934.

During the lecture a film was shown which for educative and propaganda purposes should be very useful. A revised edition is being prepared and applications to borrow it should be made to Mr. McKenny Hughes at the Natural History Museum.

In his lecture Mr. McKenny Hughes advocated the establishment of clearing houses to which families could be moved while their own houses were being fumigated, a process which takes, roughly, twenty-four hours. Fumigation was essential when slum property was reconditioned. In many cases reconditioning was being undertaken without elimination of bugs and in his (the lecturer's) opinion money so spent was almost entirely wasted, since the reconditioned house rapidly degenerated into slum again. When fumigating reconditioned property it was necessary to treat all the houses in a terrace, starting at one end and working along. Otherwise the leaving of even a small number of bugs would lead to reinfestation of the whole terrace.

When moving tenants from slums to new dwellings it was very desirable to encourage them to buy the necessary additional furniture (which is likely to be second-hand) before the move, so that all the furniture could be fumigated together.

The lecturer and some of the subsequent speakers emphasised that one of the first principles in any campaign against bed-bugs must be the inculcation of habits of cleanliness amongst the tenants. Efforts by architects to prevent the creation of harbourage places for bugs in new buildings must be largely nullified by lack of cleanliness in the tenants. Neither cleanliness nor the avoidance of harbourage places are substitutes for each other, but are complementary.

THE WORK OF THE BUILDING RESEARCH STATION

The following is a continuation of our review of the Annual Report of the Building Research Board for 1933, published in the R.I.B.A. Journal of 13 October 1934. Owing to lack of space in that and succeeding numbers, it was necessary to hold over several of the items of interest extracted from the Report.

FLAT ROOFS

Several failures through cracking of concrete roofs, which could be traced to thermal movements, led to an investigation into absorption of solar heat, which appeared to be the immediate cause. It appeared that the risk of failure could be reduced by treating the external surface with some light-reflecting material such as white paint or whitewash. The latter, though reasonably effective at first, was soon washed away by rain, while the ordinary oil-paints tended to dissolve the bitumen in the asphalte surfacing and become discoloured. Washes of white cement were tried but crazed badly and tended to cause cracks in the asphalte. The most promising paint appeared to be one consisting of zinc oxide in a solution of sodium silicate. White "road" paint was also tried, but this also crazed and caused the asphalte to crack.

On a special test roof two coats of the zinc oxide paint were found to reduce the temperature under the asphalte by approximately 25 per cent., namely, from an average of 111 degrees Fahr. to 83 degrees Fahr. A two inch layer of river gravel, as is frequently provided on flat roofs, was found to effect about the same reduction. Similar tests were made at the same time on two proprietary roof decking slabs, laid over the asphalte. These gave also somewhat similar results, but it should be noted, made the roof capable of bearing foot traffic.

All the paints tried in one way or another affected the asphalte, with the exception of whitewash. It should, however, be realised that the use of a light-reflecting paint is only a palliative to an evil which really results from defective design, namely, failure to provide adequate expansion joints on large concrete roofs.

SOUND TRANSMISSION

A large number of inquiries has been received regarding sound transmission problems in everyday construction. There is an almost entire lack of data on structure-borne noises, particularly those caused by impact, which are likely to be the most unpleasant. (We write this in the new R.I.B.A. building with a workman plugging brickwork immediately overhead and we can, therefore, endorse with feeling the last part of the previous sentence.) A new laboratory is at present being built at Watford which should permit much valuable research to be undertaken. The greatest need is, however, for full scale experiment on large structures. This will necessarily be costly.

CONCRETE BRICKS

Architects and builders are turning to the use of concrete bricks in districts where clay bricks are hard to obtain (*e.g.*, the Irish Free State and the Channel Islands). The Building Research Station points out (page 111) the necessity for proper curing of these bricks. In one building investigated a system of vertical cracks had formed at regular intervals round the bottom of a building built of concrete bricks, while the upper parts were sound. The bricks had clearly been delivered on site in an immature condition. Those used first had shrunk and cracked, the remainder had had time to dry out while stacked on the site.

AIR-GRIDS

"The results of investigations . . . confirm that adequate ventilation is almost a certain means of prevention of dry-rot fungus attack." The foregoing sentence is from a note on page 114, which goes on to say that while most architects and builders design their underfloor ventilation systems with care, they frequently overlook the most important point, namely, the amount of air which an air-grid will admit. Attention is usually given solely to the provision of a neat and strong air-grid and none whatever to the total area of the air-holes in it.

WALL-TIES

An architect sent in some wall-ties removed from a building twenty-five years old. These were of the ordinary commercial, galvanised steel type and were found to be in excellent condition, although there was a very slight degree of corrosion at the point where the tie emerged into the cavity. The durability of the galvanised tie is often doubted; here is a useful piece of evidence.

CONCRETE WITH CLINKER AGGREGATE

Clinker is nowadays so discredited as an aggregate for concrete that it should hardly be necessary to warn architects against its use. Nevertheless an interesting case of failure in clinker concrete filler joist floors, investigated by the Station, calls for quotation both as an illustration of the two ways in which clinker can act destructively and, in particular, of the long period of time after first erection that failure can take place.

The floors and roof of a five-floored tenement, built 30 years ago, were found to be verging on collapse. The concrete, though still hard and strong, had expanded progressively until the supporting brickwork had become badly cracked. In the roof the expansion, due to ingress of moisture, had been sufficient to displace the end walls until they had become dangerous. At the same time, serious corrosion of the filler joists had taken place; in lavatories where cracked floors had frequently been washed the steel had practically disappeared. In reconditioning it was found necessary to replace the upper floors entirely.

ACID- AND SUGAR-RESISTING FLOORS

The Report contains a useful note on materials that it is desirable to use for floors in such buildings as dairies and sweet factories where concrete flooring is liable to attack by lactic acid or sugar. In new buildings hard clay tiles, asphalte or proprietary slabs composed of a bituminous material and granite aggregate are recommended. Where the problem is one of protection against sugar solutions only, tiles or slabs may be jointed with high alumina cement. In the case of protection against lactic acid, a bituminous composition should be used for jointing.

The Station reports that enquiries on this subject are increasing in number. Architects are not unnaturally anxious to use Portland cement concrete floors in factories on account of their relatively low cost, particularly in the form of granolithic rendering. Various surface protections to concrete have been suggested, such as painting with magnesium silico-fluoride or tung oil, thinned with a small proportion of white spirits. The chemical attack on factory floors is, however, usually greatly increased by severe abrasion, so that a protective paint is likely to be worn off fairly rapidly. Where a paint is used it is therefore desirable not only to see that it is renewed frequently but that wear is reduced as much as possible by, for instance, the use of rubber tyres on trucks.

The Architect and Civic Design

BY THOMAS ADAMS, F.R.I.B.A.

The Town Planning System

BECAUSE the term "town planning" has come to mean so many things to different people, it has almost become meaningless as a name for the art of planning towns. Especially in England the term has become a generic one, to designate all activities that lie within the scope of town planning legislation. These activities are mainly concerned with developing a system of standardised planning according to rules or model clauses, rather than with developing creative design to meet the special conditions of any place, time and circumstances. The preparation and carrying out of plans, with the centralised administrative machinery under which these operations are controlled, is gradually making town planning merely an extension of the bye-law system for controlling development. As it becomes more and more the name for a "system," it is desirable that another name be found for the technique of town planning as an art and a science.

The name "civic design" is already in use at Liverpool University and perhaps no better exists to define the *art* as distinct from the mere *act* or legalised *system* of town planning.

The Place of the Architect in Town Planning

It is well to recognise this distinction and seek to establish "civic design" as the name for those aspects of town planning in which the architect is interested. Since 1910, when the Royal Institute called together eminent architects and others to what has remained the greatest town planning conference held in this century, the place of the architect in the town planning system of this country has been weakened, or, at least, not been strengthened. He is put on advisory committees or panels to help town planners and local authorities on æsthetic questions connected with buildings. This, however, limits his function to criticising and suggesting modifications in building design rather than taking part as a collaborator in making a complete civic design.

In one phase of town planning, which, curiously enough, is not generally recognised as part of the town planning system, the architect still has to be employed as the dominant person. He designs the public and semi-public buildings and, in some cases, is permitted to plan government and civic centres in towns. The civic centres of Cardiff and Southampton are examples of comprehensive planning within limited boundaries, and the new government centre in Edinburgh is another. But such groups are designed either by selected architects or in competition, and the whole design is carried out without any collaboration between the architect and those who are making the so-called "Town Planning Scheme." Either or both the local authority and the architect keep the question of the design of the public buildings distinct from the town plan. This is the general experience, although there may be instances to the contrary.

It is inevitable that our town planning must continue to be piecemeal and lacking in true artistic qualities when the related parts of towns are dealt with by different professional groups—one dealing with the architecture of the principal buildings, one with the engineering problems of highway and street planning, and one, comprising town planning officers, dealing with zoning regulations in relation to limited parts of the architectural and street planning that are allowed to come under their jurisdiction.

Professor C. H. Reilly says where the architect, using the word in its broadest meaning, should stand, rather than where he does stand, when he writes as follows:—

"Now vast areas are everywhere being cleared, replanned and rebuilt, not to gain a better return for any individual, but a better life for whole sections of the community. Towns as complete units are being zoned to-day for their occupation, factories here, dwellings there, while their life and efficiency is seen to depend on the plan of their road structure. The town planner, who is merely the architect writ large, the architect that is thinking in larger units, is becoming amongst us more and more the master mind, whatever name he may be given."*

I do not know where any such large schemes of replanning and rebuilding are being carried out in England, nor where comprehensive and effective zoning is being done by architect or engineer town planners, although there are widespread efforts in developing the system of planning.

It is not my purpose to criticise present conditions or assign blame for the lack of architectural collaboration in town planning. I merely draw attention to the fact that if we are to get co-ordinated design of the rebuilding of towns, we must have more emphasis on architectural phases and more collaboration from trained architects in the whole field of town planning.

For the key-note of what is needed in town planning one has to turn from voluminious expert statements to the few words spoken by *His Majesty the King* in opening

*Listener, 7 November 1934, page 758.

the Royal Institute building. They are worth repeating over and over again:—

"To-day, as the importance of co-ordination in the whole field of building becomes ever more clearly recognised, it is the great task of the Royal Institute to make the profession of architecture increasingly useful to the community. In an age when millions of men and women spend their lives in a world of streets, the shaping of these calls for thought, skill and imagination. Every building, whether it be a cathedral or a factory, a shop or a city hall, forms part of a prospect on which many eyes will rest; and the designer of the humblest dwelling has a duty not only to those who live in it, but to those who pass by.

"The provision of better homes for very many of my people is an urgent social need in which the Institute has taken a deep interest. The subject is one for experts with wide knowledge and a broad outlook.

"Your members have also given consideration to the problems raised by the rapid spread of building along new roads and in country places of special beauty. To focus the collective thought of the profession on questions such as these is one of the many services rendered by the Institute."

Here we have the proper understanding of civic design in which the city street is conceived as a composition of both buildings and surfaces of open areas, and leads us to the logical conception of the town and its expanding suburbs as being primarily a grouping of buildings combined with traffic ways and parks designed to serve the uses of the buildings, rather than as a grouping of highways and streets along whose frontages we permit a more or less incongruous development of building to occur. It is this latter conception that governs most town planning effort to-day, and leads both to the error of traffic experts in placing the chief blame for ribbon development on owners of land alone, instead of on the combination of defective highway planning, lack of proper organisation of the functional arrangement of towns and haphazard building.

So far as it has to be admitted that town planning efforts have failed to bring more order, convenience and beauty into our towns, it is not due to lack of vigilance or of expenditure of money in planning, but rather to certain defects in the line of approach that is followed and failure to employ art in planning. True art is consistent with true economy, and the want of the first has led to wasteful disorder and extravagance. To get more art in planning we must have more collaboration between the architect and the municipal engineer in developing a code of principles to govern the preparation of town planning schemes, and more discretion given to men that are trained to town plan to apply their intelligence to the solution of problems.

Possible Action by the Institute

The questions raised in this article should be considered by both the Town Planning Institute and the R.I.B.A. The action of the two bodies should be co-operative and not conflicting. More architects should interest themselves in the T.P.I., and in the system of town planning as pursued in this country. When they have the opportunity to design groups of public buildings, architects should draw attention to the importance of relating these groups to the general plan of the town in which they are situated—and the same applies to large housing and slum clearance schemes.

There is need also for action within the Institute itself, and it is this action that is most urgent. It should form a Standing Committee on Civic Design which should devote itself to the consideration of the problem of the relation of the architect to town planning as it should be. It should prepare a statement of principles as a guide to teaching of civic design and as a basis for advising Parliament and Local Authorities on questions of policy. The whole question of the relation of the architect to town planning needs to be investigated. He should be guided as to how to lead where he now has to follow. There need be no conflict with any part of the existing organisation within the Institute. The present Town Planning Committee of the Institute has enough work to do to act as a "watchdog" in connection with current problems arising under existing town planning legislation and practice. The suggested Committee on Civic Design should be free of any duties to deal with current problems except in so far as it needs to study them in order to arrive at sound conclusions on principles. It should co-operate with the Standing Committees on Art and Science, but confine its attention to the design of towns. It should set out to discover how to secure co-ordination in the building of towns in all phases of their development and means of communication.

It is not enough to claim for the architect that his training in design and in the exercise of foresight are more needed in town planning. He has to show why and how he is needed to be called upon as a collaborator, not in the later, but in the initial stages of preparing plans, in order to secure that the proper approach is made to the solution of the general problem of town building in all its aspects. It will take long study on the part of a Committee and much education of public opinion to prove the need of reinforcing the system of town planning by more art in town planning and building.

A letter from Sir Raymond Unwin on the subject of Dr. Thomas Adams's article appears on page 332.

Book Reviews

ART IN INDUSTRY*

BY W. G. HOLFORD, A.R.I.B.A.

If a metaphor drawn from stage-lighting may be applied to these two books, on the grounds that they are both a source of illumination on the subject of art and industry, that of Mr. Gloag will appear as a good practical working light, shedding its even and prosaic rays over a stage on which there is a good deal of scene-building still to be done. Mr. Read's book, on the other hand, is like a more complex form of illumination, an affair of light from many angles, carefully contrived, and focused on to the scene in such a way as to throw certain elements of it into high relief.

Art and Industry is an important book, although it will hardly be an enduring one. This is so because, as Mr. Read points out in his introduction, "we are still at the stage of practical experiment and research, and it will be many years before these first principles can be given any full systematic exposition and illustration. At present one must generalise from analogies in the past and on very slender and inadequate evidence of the present day." But it is an important book in the sense that a sketch is important when it contains an essential truth, economically stated. And the essential truths underlying the process of present-day industrial design are stated with more clarity and directness here than in any other book on the subject hitherto published in England.

Whatever one may think of the examples chosen to illustrate this process, of the arrangement of the photographs, or of details such as the printing and format of the volume itself (which is so much less clear than the text), one cannot fail to be impressed by the force of the main argument, or to appreciate the skill and economy with which it is put. Readers of *Art Now* and *Unit One* will find Mr. Read more lucid in this book and more convincing. Perhaps this is due to the nature of the subject, which has obviously demanded the clearest of thinking; perhaps it is due to the lead given by Dr. Gropius. If so, Mr. Read is the first to acknowledge the debt, for he expresses more than once his desire to propagate the ideals that Gropius strove to attain. The gist of the argument is contained in this: that there is a general confusion between art and ornament, and an inability, common to architects and designers also, to see the distinction between humanistic and abstract art. Few people are alive to the fact that there is a valuable tradition *behind* that produced by the Renaissance, and that it offers many analogies to the tradition of the Machine Age which is emerging to-day. The machine product has no need of humanistic ornament, and even if it had need of it, could not produce it. The machine is capable of producing a work of art none the less, but a work of abstract art. "Whenever the final product of the machine is designed or determined by anyone sensitive to formal values, that product can, and does, become an abstract work of art." Design is the function of the abstract artist, who may be architect, technician or engineer; and he must be given a place in all industries in which he is not already established, there to design in the actual materials of the factory as an integral part of the process of production.

Unfortunately, the argument cannot be carried very much further in a work of this kind. Mr. Read admits that such a reorganisation could not come about under the present industrial system because of the fact that industry is run for the most part by people who would resent resigning any of their functions to the artist, and will continue to defend their bad designs with higher tariffs. He has, however, some very interesting things to say about the way in which the ground may be prepared for a complete revision of our art-educational system, including the substitution of the present superficial standards of "taste" by a real understanding of modern processes of production, and the forms and type of ornament native to them.

Not all the photographs adequately illustrate the points made in the text; it would have been almost impossible to do so. There is a dearth of objects of good industrial design and a further lack of good photographs of those that do exist. The English examples illustrated are few in number, and have been seen often enough before. But it would be unfortunate if architects, with their habit of appraising a book mainly by its illustrations, should pass it over for this reason. Useful details may not catch the eye, but Mr. Read has compensated for this by the strength and completeness of the framework he has built. The details will be filled in later. "If the urgent problem is the transformation of a million slum dwellings into cities of order, light, health, and convenience, the men who will be engaged on the practical problem of such a transformation will find questions of ornament and decoration singularly futile and academic, a waste of time and money. Their problem is not academic, but human and rational . . . to do it they will need imagination and science. Imagination and science—what more has any great work of art ever required? In the solution of the immediate practical problems of the day all the necessary opportunities for a great tradition of design exist. If that tradition is not realised, it will be due to the imposition of false and irrelevant ideals of art."

**Art and Industry.* By Herbert Read. Faber and Faber, Ltd. 1934. 12s. 6d. net.

Industrial Art Explained. By John Gloag. George Allen and Unwin, Ltd. 1934. 5s. net.

Industrial Art Explained is propaganda for the architect and puts the case for employing him in many more departments of design than building. It also puts the case for the establishment at some time in the near future of a central Academy of Design, co-ordinating the activities now parcelled out among half a dozen distantly related institutions.

The book is easy to read, because it is simple, topical, and amusing. These three qualities, combined with the fact that it is sold at five shillings, may bring it to the attention of a very wide public. It is certainly to be hoped that its message will penetrate the public conscience. Mr. Gloag keeps a discerning eye on the public, and when a book is needed on some particular subject within his ken, he immediately produces it. In this last production he guides the reader swiftly but surely through the historical period of industrial design, confronts him with its present state, puts in a word on the difficulties of present-day patronage, and then, lest he should be discouraged by the great issues that this problem raises, whisks him off to consider examples of development in the design of materials, equipment and commercial art. Finally, he makes it quite clear to him that the architect is the only designer whose training is such that the manufacturer can be certain of getting the right sort of advice on design.

What can a poor architect do but rise to his feet and propose a hearty vote of thanks !

SCOTTISH ARCHITECTURE

STORY OF SCOTLAND IN STONE. *Ian C. Hannah, M.A., F.S.A. Edinburgh: Oliver and Boyd. 12s. 6d.*

Books on Scottish art and architecture are many, and occasional monographs on districts or special buildings are scattered through many literary pages. Professor Hannah has, in this single volume, endeavoured to condense his research so as to provide a reliable guide to the art of nineteen centuries. This is no light task, but Mr. Hannah has accomplished it well.

Naturally he commences with Celtic art, which he remarks is the basis of all, and is still showing its influence after all these years. On page 13 he says: "Celtic art is one of the few really great achievements of mankind. It influenced the frontier monuments of Rome, it dominated the architecture of the early Christian age, through the long mediæval years it appears where it might be expected most, and also where it would be looked for last." He proceeds to tell us that St. Ninian "built a stately church of stone in Galloway." No trace of any Celtic church exists to-day in the neighbourhood of Whithorn (Candida Casa). That Ninian built a church there is true, but most probably it was a small and humble edifice, perhaps sufficient only for priestly functions. Mr. Hannah informs us of the Celtic stones and symbols, the Celtic imagery and beautiful crosses that testify to the wonderful artistic skill and craftsmanship of these early workers. On page 34 he says: "The Mission of St. Ninian seems in the story of art to have been of far more importance than has generally been supposed. In this Pictish school alone we may trace the evolution of Christian Celtic art, and it is earlier than anything that England or Ireland can possibly show."

Passing to the period of Norman influence, strengthened by the practical absorption of the Celtic Church into that of Rome, he glances at the beautiful masonry and archaic detail of the little church of St. Regulus (Rule), St. Andrews, the date of which has been for long a puzzle to architects and archæologists. He tells of the marvels of the church at Kelso, but strangely he does not refer to the lately discovered plan and design produced from the sixteenth-century description in the now famous Vatican document, which shows it to have been the greatest of all the Scottish Border abbeys, with its "twin crosses," *i.e.*, its double transepts east and west, and its galilee, centuries before the similar formation at Ely.

Mr. Hannah is to be praised for the detailed descriptions he manages to unfold, although he treats of so many buildings. He is never tiresome, but carries the interest along, through "pointed" eras, Holyrood, Glasgow, Elgin, Dryburgh, touching on the way such lesser churches as St. Monans, Fortrose, and the interesting though abridged abbey of Inchcolm. We are taken to Aberdeen and the later glories of Melrose, Pluscardin with its charming doorways, Iona with its flavour of Celtic carving and the story of its raised choir (though this latter is not mentioned). Of all of these and many more he discourses with knowledge and interest, and similarly proceeds to deal with towers and castles, Goblin Hall (Yester), Caerlaverock, Doune, Linlithgow, and others, not forgetful even of some lesser town houses, until he reaches the time of Crichton and the Renaissance work of Heriot's Hospital, and Holyrood House.

Thus he pilots us through the whole gamut of Scottish art through the nineteen centuries of his survey, in which we see accurately set out and interestingly treated the Story of Scotland in Stone, a book from whose informative pages both lay and professional readers may learn something

HENRY F. KERR [*A.*]

FACTORY PLANNING

FACTORY PLANNING. *By Hal Gutteridge. A Paper read to the Institution of Engineering Inspection. London. 1934.*

A Paper on *Factory Planning* (a copy of which is in the Library) was read by Mr. Hal Gutteridge, A.M.I.Mech.E., M.I.E.I., before a joint meeting of the Institution of Engineering Inspection and the British Works Management Association on 8 November 1934. In this Paper the author has brought together all those engineering factors which influence the establishment of a factory, including those affecting the choice of the site, the pre-determination of the size and the trend of design of the factory plant.

The members of the Institute will be interested in the Paper because it gives an accurate and experienced account of the problems from the engineering point of view.

The building of a factory is a joint technical effort by the architect who is responsible for the structure and the engineer who designs the plant, and it is by the fullest co-operation, which can only be realised by a proper understanding of each other's problems, that the best result can be obtained.

The great advance in the independent driving and control of machines by electricity has completely altered the possibilities of the lay-out of the plant. Instead of having to suffer restrictions in regard to the re-location of machines as circumstances from time to time would indicate, the positions of the machines can now be altered with the least effort and trouble. The modern lay-out, however, demands a floor area free from obstructions such as interior columns or walls, and therefore calls upon the architect so to design his structure that that condition is satisfied as far as possible.

In large factories a compromise has usually to be effected between the ideal of the open floor space on the one hand and the practical limitations of structural design on the other hand, and is, therefore, a joint problem of the architect and the engineer.

Accessions to the Library

1934-1935—II

INCORPORATING NOTES ON RECENT PURCHASES

(These Notes are published without prejudice to a further and more detailed criticism.)

Lists of all books, pamphlets, drawings and photographs presented to, or purchased by, the Library are published periodically. It is suggested that members who wish to be in close touch with the development of the Library should make a point of retaining these lists for reference.

Books presented by Publisher or Author marked R.
Books purchased marked P.
* *Books of which one copy at least is in the Loan Library.*

ARCHITECTURE

ARCHITECTURAL ASSOCIATION
Architect's diary and technical reference. 1935.

GILBERT (CASS)
Three addresses given by the late Cass Gilbert at New York.
(i) At a dinner given by the Architectural League of New York. December 1932.
(ii) At the Church Club—January 1933.
(iii) On the presentation of the President's medal of the National Academy of Design. January 1934.
Presented by Lord Conway of Allington.

THEORY

BLOMFIELD (*Sir* REGINALD) *and* CONNELL (A. D.)
For and against modern architecture. (*From* The Listener. 28 Nov. 1934.) pam. 4o. 13″. London: B.B.C. 1934. 3d. R.

PRESERVATION

CATHCART (A. N.)
Safeguarding ancient buildings. No. 3. (*Reprinted from* The Keystone, April 1934). pam. 8¾″. London. 1934. *Presented.*

HISTORY

LAMPREY (L.)
All the ways of building.
9½″. xiv+304 pp. London: Routledge. 1934. 7s. 6d. R.

HANNAH (I. C.)
Story of Scotland in stone.
8¾″. xv+332 pp. Edinburgh *and* London: Oliver and Boyd. 12s. 6d. R.

ROUSSELL (AAGE)
Norse building customs in the Scottish Isles.
4o. 10½″. 113 pp. Copenhagen: Levin and Munksgaard. London: Williams and Norgate. 1934. 6s. 6d. P.

NORSKE MINNESMERKER
Frederikstad.
4o. 12¼″. Oslo: Grondahl & Søn. 1934. *Presented by M. Harry Fett.*

BATLEY (CLAUDE)
The Design development of Indian architecture. Part I.
fo. p. fo. 15¼″. xv pp. *and* 16 plates. London: Tiranti. 1934.
250 copies only of this edition are for sale. 12s. 6d. P.

CAPURRO (FERNANDO)
La Colonia del Sacramento.
4o. 11¼″. Montevideo. 1928. *Presented by the author.*
Only 350 copies of this work have been printed: this is number 243.

EBERSOLT (JEAN)
Monuments d'architecture Byzantine.
4o. 12¾″. 214 pp. *and* 27 plates. Paris: Editions d'Art et d'Histoire. 1934. 47s. 6d. P.

ROSENAU (HELEN)
Design and medieval architecture.
9″. vi+42 pp. London: Batsford. 1934. 2s. 6d. P.

LOUKOMSKI (G. K.)
Les Sangallo leur vie, leur œuvre (Les Grands Architectes, *series*).
9″. 165 pp. *and* 103 plates. Paris: Vincent, Fréal. 1934. 26s. P.

LE CORBUSIER
Le Corbusier et Pierre Jeanneret œuvre complète de 1929-1934.
9½″×11½″. 207 pp. Zurich: Girsberger. 1935. 42s. P.

WILLIAMS-ELLIS (CLOUGH) *and* SUMMERSON (JOHN)
Architecture here and now.
4o. 11″. viii+74 pp. London: Nelson. 1934. 7s. 6d. P.

DRAWING

SMITH (W. H.)
A guide to draughtsmanship.
2nd Edn. 7¼″. vii+107 pp. London: Spon. 1934. 4s. 6d. R.

TEXIER (M. A.)
Géométrie de l'architecte.
4o. 11″. 120 pp. Paris: Vincent, Fréal et Cie. 1934. 13s. 6d. P.

PROFESSIONAL PRACTICE

KINGSBURY: URBAN DISTRICT COUNCIL
Bye-laws . . . with respect to new streets and buildings.
9½″. 86 pp. London. [19—.] *Presented.*

BUILDING INDUSTRIES NATIONAL COUNCIL
Memorandum of advisory committee on Building Acts and Bye-laws. pam. 9¾″. London: 1934. 1s. 3d. *Presented by the Council.*

CLAYTON (E. D.)
*Builders' estimating. Book I.
7½″. viii+204 pp. Cambridge: University Press. 1934. 5s. P. & R.

(CIVIL)

MINISTRY OF AGRICULTURE AND FISHERIES
Economic series no. 40. Abattoir design. Report of technical committee.
pam. 9½″. London: H.M.S.O. 1934. 1s. *Presented by the Ministry.*

GUTTERIDGE (HAL)
Factory planning (*Paper read before* The Institution of Engineering Inspection). pam. 8½″. London. 1934. *Presented by the author.*

(ECCLESIASTICAL)

ALLEN (W. G.)
St. Paul's Cathedral. A Survey of views shewing . . results of extensive reconstruction of buildings near . . authorised by the London Building Act, 1930.
2 vols. pam. text *and* 2 4o ob. photographs and diagrams. London. 1934.
Presented by the author.

MOND (SIR ROBERT) *and* MYERS (O. H.)
The Bucheum. Extracts on the architecture of the Bucheum and the Baquaria. 3 pt. fos. 12″. 1934.
These extracts are taken from "The Bucheum" by the above authors. Published by the Egypt Exploration Society in 3 vols. Price 50s.

(EDUCATIONAL)

GIOVANNINI (GUSTAVO), *editor*
La Reale Insigne Accademia di San Luca nella inaugurazione della sua nuova sede. 4o. 12″. 113 pp. *and* 27 plates. 1934.
Presented by the author [*Hon. Corr. Mem.*]

(DOMESTIC)

HABERSHON (M.)
The Ancient half-timbered houses of England.
fo. 15¼″. xxviii+25 pp. *and* 36 plates. London: J. Weale. 1836.
Presented by L. K. Hall [*F.*].

HEAPE (R. G.)
Salisbury, some architecture in the city and the close.
9¾″ x+52 pp. London: Methuen. 1934. 5s. P.

POLITICAL AND ECONOMIC PLANNING: INDUSTRIAL GROUP
*Housing England. 4o. 13″. 158 pp. London. 1934. 5s. P.(4).

CLARKE (J. J.)
Outlines of the law of housing and planning.
2nd Edn. 7¼″. li+366 pp. London: Pitman. 1934. 10s. 6d. R.

MINISTRY OF HEALTH
Housing and town and country planning. Extracts from the annual report of the Ministry of Health for 1933–34.
pam. 9½″. London: H.M.S.O. 1934. 1s. P.

MINISTRY OF HEALTH
Housing: house production, slum clearance, etc. England and Wales. pam. 9½″. London: H.M.S.O. 1934. 3d. P.

JARRY (PAUL)
Les vieux hôtels de Paris. Le Quartier du Luxembourg.
po. fo. 17½″. Paris: Moreau. 1934. P.

ROGERS (J. C.)
The Manors and houses of Gorhambury.
10″. 80 pp. *and* 28 plates. St. Albans. [1934.] *Presented by the author.*
A specially bound copy with supplementary papers.

MENDELSOHN (ERICH)
Neues Haus—Neue Welt.
11″×11½″. Berlin: Mosse. 1933. 9s. P.

LINO (RAUL)
Casas Portuguesas.
9″. 114 pp. *and* 24 plates. Lisbon: Valentine de Carvalho. 1933. *Presented by the author.*

DETAILS

IONIDES (BASIL)
Colour in everyday rooms.
10″. xii+115 pp. London: Country Life. 1934. 10s. 6d. P.

FREART (ROLAND)
A Parallel of the antient architecture with the modern . . . made English . . . by John Evelyn.
2nd Edn. fo. 13½″. [xx]+75 pp. London: D. Brown at the Black Swan. 1707. *Presented by Mr. Vincent Harris* [*F.*].

ALLIED ARTS

READ (HERBERT)
*Art and Industry.
10″. 143 pp. London: Faber and Faber. 1934. 12s. 6d. R. & P.

SCHLOSSER (JULIUS)
Die Kunstliteratur.
9½″. xvi+640 pp. Vienna: A. Schroll. 1924. 30s. P.

WATSON (ARTHUR)
The Early iconography of the Tree of Jesse.
x+197 pp. *and* 40 plates. London: O.U.P. 1934. 25s. P.

WALPOLE SOCIETY
Twenty-second volume. 1933–1934. Vertue note books, vol. iii.
4o. 12½″. London: O.U.P. 1934. *By subscription.*

QUENNELL (MARJORIE *and* C. H. B.)
*A History of everyday things in England, 1851–1934.
8¾″. x+214 pp. London: Batsford. 1934. 8s. 6d. P. & R.

JOURDAIN (M.)
Regency furniture 1795–1820.
4o. 11″. xv+111 pp. London: Country Life. 1934. 21s. R.

LEARNED SOCIETY

SOCIETY FOR THE PROMOTION OF ROMAN STUDIES
Journal. vol. xxiv. 1934. pt. 2.
(*Including* R. G. Collingwood and M. V. Taylor. Roman Britain in 1933.)

PERIODICALS

COUNTRY LIFE
Vols. 1–30. 1897–1911. £6 6s. P.

TOWN PLANNING REVIEW
Vols. 1–7. 1910–1918. *Presented by Mr. Vincent Harris* [*F.*]

BUILDING SCIENCE

GUILD OF BUILDING
The Review. No. 5. 1934.
(*Including* H. R. Manson. Gypsum plasters and cement.
W. Wood. Modern electric lifts.)

CONSTRUCTION

VOLLAND (G. C.)
Die Dachkonstruktionen.
2nd Edn. 9½″. 234 pp. Leipzig: Gebhardt. 1923. 10s. 6d. P.

FREITAG (J. K.)
*Architectural engineering.
9″. x+239 pp. New York: Wiley and London: Chapman and Hall. 1895. *Presented.*

MATERIALS

UNITED KINGDOM LEAD OXIDE CONVENTION
Red lead paint, its uses and advantages.
9½″. 56 pp. London. [1934.] *Presented by the publishers.*

COPPER DEVELOPMENT ASSOCIATION
*Sheet copper-work for building. 9¾″. 69 pp. London. 1934. *2 presented by the Association.*

SANITARY SCIENCE

SMITH (FRANK C.)
*Hot water and steam supply by electricity.
8¾″. viii+142 pp. London: Spon. 1934. 7s. 6d. R. & P.

MACINTYRE (J.)
Air conditioning for Mantegna's cartoons at Hampton Court Palace. (*Reprinted from* Technical Studies. Vol. II, no. 4. 1934.)
4o. pam. New York. 1934. *Presented.*

PROOFING

DAVIS (A. H.)
*Modern acoustics.
9″. xi+345 pp. London: Bell. 1934. 26s. P. & R.

TOPOGRAPHY

THORNTON (WILLIAM)
The New . . . history, description and survey of the cities of London and Westminster, the borough of Southwark, *etc.* Written by a society of gentlemen . . . revised . . . by William Thornton.
fo. 15½″. 532 pp. London: *Printed for* Alex Hogg. 1784. *Presented by Mr. J. E. Yerbury* [*F.*].

BRIGGS (MARTIN S.)
Middlesex, old and new.
7¾″. 312 pp. London: Allen and Unwin. 1934. 8s. 6d. R.

WRIGHT (G. N.)
The Chinese empire, illustrated by Thomas Allom.
4o. 10½″. xiv+140 pp. London: London Printing and Publishing Company. [1858]. *Presented by Mr. Vincent Harris* [*F.*].

TOWN AND COUNTRY PLANNING

SCHWAN (BRUNO)
Städtebau und Wohnungswesen der Welt. Town planning and housing throughout the world. (Text in German, English and French.) 4o. 12″. viii+438 pp. Berlin: Wasmuth. 1935. 50s. P.

BLACKBOURN (L. A.)
Blackbourn's guide to the Planning Act, 1932.
2nd Edn. 9¾″. iv+165 pp. London: Planning Guides Publishing Company. 1934. 10s. P.

KRAMER (JOSÉ DE LORITE)
Ayuntamiento de Madrid. Informe sobre el plan general de extensión de 1931. 4o. 10½″. 159 pp. *and* plans. Madrid. 1934. *Presented by Señor Santiago Esteban De La Mora.*

DEUTSCHE BAUZEITUNG
Internationalen Strassen-Kongress, München 1934 (68. Jahr, Heft 35. 4 Aug. 1934 (of) Deutsche Bauzeitung D.B.Z.).
4o. 12¼″. Berlin. 1934.

BRITISH PORTLAND CEMENT ASSOCIATION
A Review of concrete road construction at home and abroad.
pam. 9½″. London. 1934. *Presented by the Association.*

GARDENS

WRIGHT (RICHARDSON)
The Story of gardening.
8½″. x+475 pp. London: Routledge. 1934. 15s. P.

SCULPTURE

LETHABY (W. R.)
A Plaster relief. *Presented by Mr. Gilbert Bayes.*

DRAWINGS

NASH (JOHN)
Colour prints of the Houses of Lords and Commons. 1858.
Presented by Mr. J. E. Yerbury [*F.*].

Review of Periodicals

Within the self-imposed limit of these pages attempt is made in this review to refer to the more important articles in all the Journals received by the library. None of the journals mentioned are in the loan library, but the librarian will be pleased to give information about prices and where each journal can be obtained. Members can have photostat copies of particular articles made from journals in the library.

CIVIC BUILDINGS

ARCHITECT AND BUILDING NEWS. *Vol. CXLI. No. 3446. 4 January. P. 8.*
Premiated designs in Welwyn Garden City council offices competition.

THE SOUTH AFRICAN RECORD. *Vol. XIX. No. 11. November. P. 280.*
The new Magistrates' Courts, Johannesburg. Premiated designs in important competition for this large scheme. Most of the plans quite unreadable as reproduced.

MODERNE BAUFORMEN. *Vol. XXXIV. No. 1. January. P. 3.*
General Pensions office, Prague. (J. Hovlicek and K. Howzik.) A large reinforced concrete, concrete slab faced building. Construction and equipment very fully described and illustrated.

CHURCHES

OPBOWEN (ANTWERP). *Vol. IV. No. 20. December. P. 285.*
Modern church architecture. An article illustrating several interesting recent churches.

ARCHITECTURE ILLUSTRATED. *1934. December. P. 193.*
St. Christopher's Church, Cove. (W. Curtis Green, R.A., and Partners [*F.F.*].) A small aisleless brick church with a particularly interesting pine roof.

ARCHITECTS' JOURNAL. *Vol. LXXXI. No. 2085. 3 January. P. 9.*
Small Roman-Catholic chapel at Frankfort-on-Main, by Martin Weber. An octagonal timber structure.

CREMATORIUM

ARCHITECTURE. *Vol. LXX. No. 6. December. P. 319.*
Chapel and Crematorium, Copenhagen, by Edvard Thomsen and Fritz Schlegel.

TRANSPORT BUILDINGS

BUILDER. *Vol. CXLVIII. No. 4796. 4 January. P. 14.*
Brighton, Hove and Worthing aerodrome, Shoreham. (S. H. Tiltman [*L.*].)

ARCHITECTURE (PARIS). *Vol. XLVII. No. 12. 15 December. P. 443.*
Mulhouse railway station. (Schule, Doll and Gelis.) One of the most important recent buildings in Alsace-Lorraine, in design reminiscent of 1925.

CASA BELLA. *Vol. XIII. No. 84. December. P. 5.*
Description, illustrated by models and drawings, of the Maritime Station, Livorno.

INDUSTRIAL BUILDINGS

CONSTRUCTION MODERNE. *Vol. L. No. 13. 30 December. P. 307.*
New silos for "Grands Moulins," Paris. Reinforced concrete structure. (M. C. Vuagniaux.)

COMMERCIAL BUILDINGS

ARCHITECTURAL RECORD. *Vol. 76. No. 6. December. P. 435.*
A useful article on modern store construction and equipment, including a check list for new construction and modernisation and sizes of equipment. A valuable reference.

MODERNE BAUFORMEN. *Vol. XXXIV. No. 1. January. P. 31.*
A small jeweller's shop in Dusseldorf. "Schmuckkaste," by Bernhard Pfau. A good modern design.

EXHIBITION BUILDING

BOUWKUNDIG WEEKBLAD (ANTWERP). *No. 52. 29 December. P. 545.*
The Netherlands Pavilion in the 1935 Brussels exhibition. (D. Roosenburg.)

EDUCATIONAL BUILDINGS

ARCHITECT AND BUILDING NEWS. *Vol. CXL. No. 3444. 21 December. P. 357.*
The Glasgow and West of Scotland Commercial College, Glasgow (James Miller [*F.*]), includes classrooms; meeting hall, seating 500; library, common rooms, etc.

BUILDER. *Vol. CXLVII. No. 4795. 28 December. P. 1110.*
New junior mixed and infants' school, Cannon Lane, Pinner. (W. T. Curtis [*F.*], Middlesex County Architect, and H. W. Burchett [*A.*], assistant architect for education.)

LABORATORY

ARCHITECTS' JOURNAL. *Vol. LXXX. No. 2083. 20 December. P. 927.*
Zoological Laboratory, Cambridge. (Stanley Hall and Easton & Robertson [*FF.*].)

LIBRARY

BEAUX ARTS. *Vol. LXXIII. No. 103-4. 21 and 28 December.*
Two articles on recent work for the Bibliothèque Nationale. The first article describes the reforms at the Central Library in the Rue de Richelieu, the second the new stack for periodicals at Versailles. Both by M. Roux-Spitz. All the work is of great importance and is exciting the interest of librarians. The Rue de Richelieu work is mainly modernisation of entrances, exits and stairs and fireproofing. The Versailles building is a single large reinforced concrete stack.

ZOOLOGICAL GARDENS

ARCHITECTURAL RECORD. *Vol. 76. No. 6. December. P. 419.*
Chicago Zoological Park. (Edwin H. Clark.) A well illustrated description.

SPORTS BUILDINGS

BAUGILDE. *Vol. XVI. No. 24. P. 860.*
The Schlageter-Forum, Niederrhein. (Karl Ackermann.) Long description of the designs submitted in competition for this sports stadium.

CINEMAS

BYGGMASTAREN. *Vol. XIII. No. 38. 12 December. P. 229.*
A special cinema number containing a general article on cinema design and planning for equipment, an article on the acoustics of talkie cinemas and illustrated descriptions of two small new cinemas in Stockholm: "Puck," by Wolter Gahn, seating about 400, and "Tranau," by Sune Lindström, seating about 500: in each building all seats are on the main floor.

ARCHITECT AND BUILDING NEWS. *Vol. CXL. No. 3444. 21 December. P. 363.*
The Ritz Cinema, Tunbridge Wells. (Robert Cromie [*F.*].)

HOSPITALS AND SANATORIA

ARCHITECTURE D'AUJOURD'HUI. *Vol. V. 4th Series. No. 9. December.*

Hospitals and sanatoria. An important special number: an invaluable reference for everybody interested in this subject. After three general articles—"Anticipations," by G. H. Pingusson; An Historical Survey of Ancient Hospitals, by A. Laprade, and Tendencies of Hospital Construction, by J. Posener—the number is divided into seven sections dealing with large hospitals, "hospital cities," medium sized and small hospitals, special hospitals, clinics and dispensaries, sanatoria and internal planning and equipment. Each section consists of excellent brief accounts and many illustrations of recent buildings. Most of the examples are in France, but there are also examples from England, Switzerland, Finland, Italy and Moravia. The number concludes with a few special articles on hospital air-conditioning, oil heating, etc., and a list of the principal contractors in the buildings illustrated.

HOSPITAL

ARCHITECT AND BUILDING NEWS. *Vol. CXLI. No. 3446. 4 January. P. 14.*

Sanatorium at Bodiffée en Plemet, by Louis Feine and Paul Tournon.

HOUSING AND DOMESTIC

ARCHITECTURAL FORUM. *Vol. LXI. No. 6. December. P. 421.*

Higher housing for lower rents—"Housing Study Guild presents a new formula for universal application which challenges certain existing housing dogmas." A thorough study resulting in the conclusion that the higher types of tenements were on the whole cheaper in the New York area to which the figures apply. Useful reference for similar study elsewhere.

ARCHITECTS' JOURNAL. *Vol. LXXXI. No. 2085. 3 January. P. 23.*

Housing Supplement, No. 7. Sun decks for tenements. Consideration of a scheme by E. W. Armstrong and Oscar A. Bayne.

CASA BELLA. *Vol. XIII. No. 84. December. P. 5.*

Tenement building in Rotterdam by van Tijen, Brinckman, and van der Vlugt. One of the boldest modernist schemes yet built.

ARCHITECT AND BUILDING NEWS. *Vol. CXLI. No. 3446. 4 January. P. 12.*

Houses in Hampstead Garden Suburb by P. D. Hepworth.

ARCHITECTS' JOURNAL. *Volume LXXXI. No. 2085. 3 January. P. 12.*

Recent houses in Welwyn Garden City by Geoffrey Barnsley [*A.*]. The houses conform to the usual Welwyn high standard of simple traditional design.

ARCHITECTURAL FORUM. *Vol. LXI. No. 6. December. P. 389.*

William Lescaze's own house, New York. A good modern town house in modern materials and with a modern plan having the proper reticence and formality of a private house in a continuous street frontage.

ARCHITECTS' JOURNAL. *Vol. LXXXI. No. 2085. 3 January. P. 23.*

Working detail of a dust chute in Chapman House, Stepney, by J. Emberton [*F.*].

HOTELS

ARCHITECTURE. *Vol. XLVII. No. 12. 15 December. P. 451.*

Article on the "tower hotels" at Sestrières in the Italian Alps by Victor Bonade-Bottino. These hotels are built as circular towers. One, "Torre di Sestrières," is 38 metres high, with accommodation for 150 guests. The other, "Duchi d'Aoste," is 47 metres high, with accommodation for 285 guests. The floors are approached by ramps. The construction is in reinforced concrete.

ARCHITECT AND BUILDING NEWS. *Vol. CXL. No. 3445. 28 December. P. 382.*

Kékes Mountain Hotel, Hungary. (L. Csonka and L. Miskolczy.)

FARMS

INGEGNERE. *Vol. VII. No. 24. 16 December. P. 1143.*

Plans, etc., of a large number of small farm building groups. Designs submitted in competition for schemes of rural development. Useful reference.

EQUIPMENT

JOURNAL OF INSTITUTION OF HEATING AND VENTILATING ENGINEERS. *Vol. II. No. 22. December. P. 422.*

Metallic insulation. A paper read to the Institution by Dr. G. P. Crowden, with particular reference to the use of metallic insulation in the tropics. Dr. Crowden reports the results of many full scale tests which showed the effectiveness of metal foils for this purpose. The article is well illustrated. A valuable reference.

ARCHITECTURE. *Vol. LXX. No. 6. December. P. 337.*

Standardising the bathroom. A study of economical planning.

ILLUMINATING ENGINEER. *Vol. XXVIII. January. P. 5.*

Industrial lighting: some problems in Sheffield and their solution. An interesting article by R. W. Daniel, H.M. Inspector of Factories.

MATERIALS

BAUMEISTER. *Vol. XXXIII. No. 1. January.*

The whole of this number is concerned with building in timber frame construction, and various types of weatherboarding. The examples chosen are all small houses in Germany, Austria, Japan, Norway and elsewhere. All are good. The number is a useful reference both for the method of construction and for the planning and design of the houses.

JOURNAL OF CHARTERED SURVEYORS' INSTITUTE. *Vol. XIV. Pt. 7. January. P. 280.*

Portland Stone, an interesting article by Mr. A. N. Pictor, manager of the Bath and Portland Stone Firms. The stone is considered from the quarryman's and the mason's points of view.

CONSTRUCTION

ILLUSTRATED CARPENTER AND BUILDER. *Vol. CXV. No. 2993. P. 1361.*

Preventing dampness in bricks and joints. Article by W. Frost describing a series of tests made by the author to ascertain time taken for dampness to penetrate.

ORIENTATION OF BUILDINGS

MODERNE BAUFORMEN. *Vol. XXXIV. No. 1. January. P. 31.*

Orientation of buildings for daylight. A useful reference.

TOWN PLANNING

MASTER BUILDER. *Vol. XXXIX. No. 869. December. P. 321.*

The New Villeurbanne. Described by Dexter Morand. Villeurbanne is one of the most interesting French experiments in housing and urban planning. The scheme consists of a civic centre and a series of skyscraper tenements.

JOURNAL OF INSTITUTE OF MUNICIPAL AND COUNTY ENGINEERS. *Vol. LXI. 18 December. P. 673.*

The practical application of the Town and Country Planning Act, 1932, in relation to the lay-out and development of built-up areas, particularly with regard to town centres. Article by Percy Morris [*L.*], housing architect and town planning surveyor, Wakefield.

Correspondence

We have received the following comment on Mr. Thomas Adams's article from Sir Raymond Unwin

THE ARCHITECT AND CIVIC DESIGN

Wyldes,
North End, N.W.3.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—Mr. Thomas Adams's paper opens up an important subject in regard to Town Planning. The city presents to the Planner a problem in design just as much as does the erection of a cottage or a cathedral. True, the extent of special subjects which must be studied and problems which must be solved in connection with a city plan are far greater than can arise in connection with any one building; but this fact so far from diminishing the importance of the final element of design really serves to emphasise that importance. It really increases the necessity for bringing in the highest designing faculty to harmonise in one comprehensive design the various requirements and contributions which may be made by the economist, the traffic expert, the sociologist, the surveyor, the engineer and many others.

It seems to me that we do not recognise sufficiently the special function of the Designer. I prefer the word "Designer" to that of "Planner" for two reasons: first, that the thinking and imagination must all work in three dimensions rather than two; and often even in four, for the time element is frequently essential; second, because the meaning of the word "planning" has been so widely extended that it is now often used to include the formation of a policy; whereas the function of the Designer is not to frame a policy but to create for it a suitable environment and expression upon the available land.

The essential contribution of the Designer is that of thinking and imagining in terms of relations and proportions. He is able to bring harmony and orderly pattern out of what must otherwise be a chaos of conflicting demands and interests. Men's minds differ widely, and few men can combine the high degree of scientific accuracy needed in many of the separate specialist requirements with that degree of concentration on the relationship of things, rather than on their properties, which the Designer must cultivate if he is to be able to create a civic harmony of a higher order.

If by Art is meant the finding of a beautiful expression for the environment of the community, then I would say that this cannot in any sense be dissociated from the use and convenience; and it is no less an essential of any complete design.

Art cannot be compounded in a mixture, like a chemical prescription:—

To 80 per cent. of Utility add 20 per cent. of Art in one case; to 80 per cent. of Art add 20 per cent. of Utility in another. Beauty must grow out of the beautiful satisfaction of the utilities, as the pleasure in use will grow out of the harmony with which this satisfaction is attained.

Use and Beauty are in no sense the same thing. They are simply inseparable parts of any complete and harmonious solution of a problem in design. It is the man who can contribute this element of design over the wide range covered by Town Planning that is most urgently needed. While we must gratefully accept him, whencever he may come, we are more likely to find him among those who have been long trained in the principles of design; that is, among the Architects, and I entirely agree with Dr. Adams that the expert in the application of a legalistic system of Town Planning is hardly likely to be best fitted to contribute this function of design.—Yours faithfully,

RAYMOND UNWIN [*F.*].

NOISE AND HOUSING

SOME PROPOSED RECOMMENDATIONS

36 Bedford Square, W.C.1.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—Proposals are likely to be made during the housing campaign that ordinary thickness dimensions of party walls, partitions, floors, doors, etc., shall be further reduced, and also that thin proprietary materials be substituted for the traditional. This would lead inevitably to an increase in noise complaints—already sufficiently serious. Dwellings in respect of noise are in a class by themselves, because workers of all kinds have to recuperate in them after enduring noise and vibration all day. Therefore we cannot take office or industrial building standards of insulation as good enough for dwellings. The latter must have a quieter "threshold" of noise for sleeping and other amenities, and the quieter the "threshold" the more an intruding noise is liable to constitute nuisance. Therefore the thin partitions suitable in offices where intruding noise is already screened by threshold noise, are not adequate in dwellings. Also in dwellings the musical tones of loudspeakers, pianos, gramophones, must be defended against, and it is the middle and low tones in music which set thin partitions (because of their thinness) in motion. The results of tests in recent years show a considerable unanimity among the laboratories as to the general application of "the mass law," namely that, other factors being equal,

partitions and floors defend against noise first in proportion to their weight and rigidity. The ignoring of this by engineers (and by those architects who take their cue from engineers) has caused in the modern dwelling the widespread failure in protection revealed by noise complaints. If they should increase, architects run the risk of being seriously criticised. We are ultimately responsible for advising the public not how to finance cheap houses, but as to whether the types of cheap houses proposed will give living conditions. It will not be the distinguished financiers, engineers and *entrepreneurs*—who take such interest in housing problems—who will be blamed by the public if modern dwellings do not protect against modern conditions, but architects. I suggest that the R.I.B.A., in its own interests, issue some kind of brief recommendations to builders, applying only to dwellings, which might take a form somewhat as follows:—

The standard of sound insulation for party walls ought not to be less than that given by a 9-inch brick wall having $\frac{3}{4}$-inch of lime plaster on both sides. A 14-inch wall would set a better standard.

A 9-inch party wall must not be reduced to $4\frac{1}{2}$ inches at fireplace backs.

If cupboards for clothes are built against party walls some further sound insulation will be provided.

Floor joists should run parallel to party walls and ought not to penetrate them. This can often be arranged quite economically by carrying floor joist on a partition wall or on a beam insulated under its bearing on the party wall.

Where 11-inch hollow external walls with ties are used for houses, let them stop at the party wall and not give a continuous sound duct from one house into another.

Floor joists ought not to be less than 9 inches by 2 inches, no matter what the span. An uncarpeted timber floor, to be efficient, requires separate ceiling joists running between the floor joists. If the floor joists are insulated at their bearings on a piece of fibre board or cork board, greater efficiency can be had.

Casement windows in cottages and flats ought to be hung so as to open all in one direction. If they open towards each other, noises are easily reflected out of one room into another.

Lime plaster ungauged is generally better in respect of noise than $\frac{1}{2}$-inch gypsum plaster.

Prospective builders ought to consider the rights of quiet of neighbouring property. In a quiet neighbourhood as compared with a noisy neighbourhood, a less noise on adjoining premises may be held a nuisance.

In flats, the method of planning in which structural floors span from main front to main back wall over a spine wall and *between* 9-inch party walls is a better method than carrying the floors over the whole site and re-starting the party walls upon them; the former gives a discontinuity of floors between flats.

In flats, structural floors ought not to be less than $7\frac{1}{2}$ inches thick. If they are less, then the living-room of each flat ought to be provided with some kind of "silent" or anti-impact floor in order to prevent extreme nuisances.

In the case of middle-class flats, the needs of persons wanting quiet in buildings of moderate cost could well be met by special blocks of flats in which earphones only were permitted and where a clause in the lease insists on carpets on all floors. This could well be supplemented in this class of flats by restriction upon dogs and gramophones.

Lift-gates ought to be of the silent variety, and lifts ought not to be on party walls. If lift motors are placed at the top of shafts, then head-room must be given for massive beds to motors in order that they need not be bolted to structure, but efficiently insulated.

The valuable tests on floors, reproducing very closely building site dimensions and conditions, which the B.R.S. and N.P.L. are now jointly carrying out, need to be supplemented by the same kind of tests on party walls and partitions. From these tests and from professional experience some recommendation as to bye-laws could ultimately be made.

I am, Sir, yours, etc.,

HOPE BAGENAL [*A.*].

BALCONIES FOR BABIES

4a Lower Belgrave Street, S.W.1.
5 January 1935.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—As a signatory to the Memorandum on the above subject, one is grateful to Sir Reginald Rowe for raising the question of the importance of providing a larger balcony for the rest of the family *in as many cases as possible*.

The last words, in italics (which are mine), are important.

The problems of the baby and the rest of the family are really separate and distinct. Privacy for the baby is essential. To fail to provide a balcony for the whole family is, perhaps, to fall short of an ideal standard as Sir Reginald Rowe points out, but to neglect the baby is a crime; and it was the baby's welfare, as a problem in itself, which the Committee was concerned with.

After two years, toddlers can and do generally find their way up and down stairs into the open air, but the first two years are the critical ones, and outside accommodation is not only an ideal to be aimed at whenever possible, but of paramount importance, and every baby's birth-right.

The Committee did discuss different types of balconies, but as there seemed little likelihood of very much

response to a demand for large balconies to all flats, it was decided not to confuse the issue and to concentrate first on that most important member of the family—the baby.

The rest of the family can, after all, and to a certain extent, look after themselves. Although one would be very sorry to think that the memorandum gave the impression that the Committee, dealing with the baby in this instance, did not at the same time realise the importance of the ultimate ideal of balconies for all.

Yours faithfully,

A. B. KNAPP-FISHER [*F.*]

MESSRS. BRIGGS AND THORNELY

Royal Liver Building, Pier Head, Liverpool 3.

To the Editor, JOURNAL R.I.B.A.,—

SIR,—We are given to understand that a report is being circulated in various parts of the country to the effect that we are retiring from practice.

May we be allowed to state that the rumour is altogether unfounded, and that our firm, as heretofore constituted, continues in active practice at the same address.—Yours faithfully,

BRIGGS AND THORNELY.

Obituary

HENRI PAUL NÉNOT

We have received the following memoir of M. Nénot from Mr. J. H. Markham [*F.*]:—

As I have had the honour, during the last six years, of being almost continuously in contact with M. Nénot I feel impelled to add a few words to the official notice which has appeared in the JOURNAL. I do so with all the deference due to one who was not only a great master in our art but a man to whom I became personally very much attached.

My link with Nénot was due to his having been the senior member, and the recognised leader, of the group of five architects entrusted with the design and erection of the new buildings for the League of Nations at Geneva, whereas I am one of the technical members of a Building Committee appointed to advise the Secretary-General, who occupies, in this case, the position of the Building Owner. It will be readily understood that an *ad hoc* working arrangement of this kind incorporating, as it does, so many heterogeneous elements could hardly fail to give rise to a certain amount of misunderstanding and friction. In spite, however, of the extremely difficult conditions Nénot never showed irritation or failed in the most perfect courtesy. He was perhaps the only one of our number about whom this could be affirmed without reservation. Lately, I am glad to be able to record, we have certainly come to understand one another a great deal better and the collaboration has become a pleasant experience.

Some of Nénot's personal reminiscences were very interesting. When we were discussing the subject of the acoustic requirements in the New Assembly Hall he told us that he had himself been very much concerned as to acoustic problems when designing the large amphitheatre in the new Sorbonne. He went to ask the advice of Charles Garnier, who replied: "Fiche-moi la paix, mon ami; il n'y a pas de science de l'acoustique. Fais seulement une belle salle, et on y entendra tout ce qu'il faut." This off-hand observation probably faithfully represented Garnier's attitude towards scientific subjects but did not satisfy Nénot, who himself instituted experiments and research, to which a highly complimentary allusion was made recently in a report of the Committee of Acoustic Experts appointed by the Department of Scientific and Industrial Research to advise the League of Nations on the acoustic problems arising in connection with the new buildings. I feel sure it will be agreed that in this Nénot showed a breadth of outlook and an appreciation of the advantages of scientific aid very much in advance of his time.

He sometimes asked me after Sir John Burnet,—under whom it has also been my happy privilege to work,—as Sir John and he were students together at the École des Beaux Arts. He seemed to have vivid recollections of those days and told me with a hearty laugh that Sir John's cheerful manners and fresh colouring earned him the sobriquet of "confiture de groseilles." I am sure Sir John would readily forgive my repeating this if only I could convey at the same time an impression of Nénot's obvious pleasure in recalling his relations with an old comrade.

I last saw Nénot within a day or so of the sad accident in which he was killed instantly and apparently without any suffering. I am told that on the day before he left Geneva on the fateful journey he was working with his own hand on the drawing for the entrance gates to the new Palace at Geneva.

In spite of his advanced years and a slight deafness, Nénot was well equal to the architectural and other problems with which he was called upon to deal. His disappearance from our midst will be a real loss, as he inspired respect, and would have been better able than anyone else to lead his team to a successful conclusion of the task undertaken.

It would be difficult to summarise my personal impressions of a man so truly entitled to be described as "distinguished" and withal so simple in his demeanour and so invariably considerate and courteous. At first I could not but feel on occasions the incongruity of my being officially so situated as to have to exercise a certain control over what was being done by Nénot and his colleagues, but the great man's courtesy and genial *savoir-faire* in accepting the situation set me entirely at ease, and moreover, as time went on, increasingly deepened my esteem and, I may say, my affection for him. No form of address could more faithfully translate my feelings towards him than the one which came naturally to his French colleagues, and which I felt honoured in adopting whenever I spoke to him—"Mon cher Maître."

JOHN H. MARKHAM [*F.*].

THOMAS FALCONER [*F.*]

Mr. Thomas Falconer, one of the best known architects in Gloucestershire, and a recognised exponent of the Cotswold tradition in building, died on 8 December 1934, at the age of 55.

Born in 1879, he was educated at a private school, Langley Place, in Slough, and at Sherborne, Dorset, and University College, London. From 1901-04 he served his articles with Findley and Roques, architects, Basinghall Street, London, and he was also in Mr. Scott's office in Bloomsbury Square, and afterwards with Mr. Max Clarke, Hoult-Horton, and Martin and Medlicott, Hart Street, Bloomsbury.

He started in personal practice in 1911 at Amberley, Gloucestershire, continuing there to the end, and he also had a London office in Soho Square for some years.

From 1917-28 he was in partnership with Mr. Harold Baker, and was joined in 1922 by Mr. John Campbell, and from 1919-24 by Mr. Bligh Bond. Though a specialist in the traditional Cotswold domestic architecture his work included many types of buildings, schools, colleges, shops and churches, and he was also largely concerned in the building and enlargement of wool and cloth mills in the Stroud valley. His chief architectural works during the last fifteen years included the restoration of Leonard Stanley Priory Church, the reconstruction of the interior of Stroud Subscription Rooms, and the design of the beautiful Masonic temple in the Rooms, the construction of several typical Cotswold stone houses at Minchinhampton and elsewhere, and the reconstruction of the old Bear Inn into a modern hotel. He was responsible for the additions to Great Rissington Manor, and designed the Elton Memorial altar-rails in Minchinhampton Church. Among his most recent work was the sanatorium at Wycliffe College.

Mr. Falconer was one of the representatives of the Gloucestershire Architectural Association on the General Committee of the Council for the Preservation of Rural England, and in this capacity fought most strongly for the preservation of the beauties of his county. He also collaborated with Professor Patrick Abercrombie and Mr. Kelly in preparing the Gloucestershire Regional Planning Report, in which work Mr. Harold Trew was also associated. A keen amateur photographer and archæologist, he lectured often for the C.P.R.E., using his own slides, and his photographs were exhibited at many of the "Save the Countryside" conferences. Mr. Falconer also contributed articles and photographs to the *Architects' Journal*, including one on "The Cloth Mills of the Cotswolds."

Elected a Fellow of the R.I.B.A. in 1925, Mr. Falconer was for several years President of the Gloucestershire Architectural Association, and served for many years as a member of the Council of that body, and of the Wessex Society of Architects. He was also keenly interested in the Royal West of England School of Architecture (a branch of Bristol University) and from time to time attended as delegate the annual meetings of the R.I.B.A. He also acted as Chairman of the Building Trades Advisory Committee of Stroud Technical College, and as Chairman of the Governors of the St. Loe's Foundation, and was a trustee of St. Loe's Exhibition Fund at Amberley.

As a Freemason, Mr. Falconer was a member of the Sherborne Lodge, and held the office of organist. He was also a P.M. of the Royal York Lodge, Nailsworth; a P.Z. of the Sherborne Chapter, and Past Provincial Grand Organist for Gloucester. Mr. Falconer was also formerly choirmaster at Amberley Church.

Notes

MR. W. G. CONSTABLE, M.A., F.S.A.

The electors to the Slade Professorship of Fine Art at Cambridge have elected Mr. William George Constable, M.A., St. John's College, hon. D.C.L. (Durham), F.S.A., to fill the vacancy caused by the death of Professor Roger Fry, King's College.

The new Professor is 47 years of age and was educated at Derby School and St. John's College, Cambridge, where he was elected in 1818 to a Fellowship, which he subsequently resigned. He is Director of the Courtauld Institute of Art and Professor in the History of Art at London University.

LEVERHULME RESEARCH FELLOWSHIPS 1935

Application is invited for (i) Fellowships or (ii) Grants in Aid of Research. The Fellowships or grants are intended for senior workers who are prevented from carrying out research work by pressure of other work.

The duration of grants will not normally extend over more than two years, and the amount will depend on the nature of the research and the circumstances of the applicant. Any subject which adds to human knowledge may be proposed, but preference is given to subjects in which other provision for research is inadequate.

Forms of application may be obtained from the Secretary, Dr. L. Haden Guest, Union House, St. Martin's-le-Grand, E.C.1. Applications must be received on or before 1 March 1935. Awards will be announced in July, and the Fellowships or Grants will date from 1 September 1935.

FIRST INFORMAL GENERAL MEETING

The attention of members is drawn to the announcement in the Editorial of the last JOURNAL regarding the first Informal General Meeting. This will be held at 66 Portland Place on Wednesday, 16 January 1935, at 6 p.m., and tea will be served at 5.30 p.m.

The subject to be discussed—"Are Standardised Units of Design Necessary?"—will be supported by Mr. E. A. A. Rowse and opposed by Mr. S. Pointon Taylor, with Mr. G. Grey Wornum in the chair. Mr. Rowse and Mr. Pointon Taylor will each speak for not more than ten minutes, and it is hoped that members will express their candid opinions. No reporter will be present and no notes taken, so that speakers may express their opinions as freely and boldly as they wish.

It is suggested that members should bring the meeting to the attention of their assistants, as it is particularly hoped that a large number of younger members and students will be present.

MR. HARRY ALLBERRY [*A.*]

Mr. Harry Allberry, who has been elected as President of the Royal Institute of Architects of Ireland for the ensuing term, has been a member of the R.I.A.I. since 1898 and has served on its Council for over thirty years. He was, as many members will remember, the organising secretary of the Architects' Conference at Dublin in 1931, the first Architects' Conference to be held in Ireland, and was very largely responsible for its success. Mr. Allberry first went to Ireland in 1896 as assistant to the late Mr. William Hague, and after working as managing assistant for the late Mr. W. M. Mitchell and later the firm of Messrs. Arthur Guinness, he was appointed assistant surveyor to the Irish Office of Works, in which department he is now deputy principal architect. In the course of his official duties he has carried out the conversion of Leinster House, the Royal Dublin Society's premises, into the Irish Free State Houses of Parliament, and was responsible for the first Gaelic College to be completed in the country at Dingle, Co. Kerry. He also organised and supervised the erection of 40 Customs Stations along the northern border during somewhat difficult times in the space of five weeks.

THE R.I.B.A. HENRY L. FLORENCE BURSARY

A Sum of £350

Attention is called to the fact that the last date for the receipt of applications for the Bursary has been extended to 1 February 1935.

Candidates must be members of the Royal Institute of British Architects. The Bursary is offered in alternate years and is of the value of £350. The general object is the study of the Greek and Hellenistic architecture of the Mediterranean basin with a view to making available for architects, from an architectural standpoint, the results of the more recent archæological researches.

The holder of the Bursary is required to spend a period of not less than six months in travel and research.

Application must be made in writing, accompanied by testimonials, and a brief outline of the candidate's intention regarding his proposed studies must be included. Candidates should state their qualifications, age, architectural training, works executed and publications, if any. Applications should be sent so as to reach the Secretary R.I.B.A., 66 Portland Place, London, W.1, on or before 1 February 1935.

R.I.B.A. PRIZES FOR PUBLIC AND SECONDARY SCHOOLS

The Board of Architectural Education announce that the following awards have been made:—

(*A*) *Prizes for Essays.*

(1) A Prize of £2 2s. has been awarded to Geoffrey Robson, of the Grammar School, Dudley, Worcestershire, for his essay on "Romsey Abbey."

(2) A Prize of £1 1s. has been awarded to Miss Norah Freeman, of the Grammar School, Scunthorpe, for her essay on "Thornton Abbey, Lincolnshire."

(3) A Prize of £1 1s. has been awarded to Miss Monica Hastings, of Newcastle-on-Tyne Church High School, for her essay on "Ovington Church and Rectory."

(4) A Prize of £1 1s. has been awarded to B. W. Watkin, of The College, Bishops Stortford, for his essay on "Eltham Palace."

(*B*) *Prizes for Sketches.*

(1) A Prize of £1 1s. has been awarded to Alec Daykin, of the Brunts School, Mansfield, for his drawings of Steetly Chapel.

(2) A Prize of £1 1s. has been awarded to J. C. R. Dow, of Brighton, Hove and Sussex Grammar School, for his drawings of Old Shoreham Church, Sussex.

(3) A Prize of £1 1s. has been awarded to Geoffrey Robson, of the Grammar School, Dudley, Worcestershire, for his drawings of Gainsborough Old Hall.

(4) A Prize of £1 1s. has been awarded to R. C. Stones, of the Manchester Grammar School, for his drawings of Chetham's Hospital.

(5) A Prize of £1 1s. has been awarded to B. R. Williams, of the Grammar School, Bristol, for his drawings of Redland Green Chapel, Bristol.

BUILDING IN LANCASHIRE

Arrangements are being made to publish a book entitled *Building in Lancashire* under the auspices of the C.P.R.E.

Will any member who has or can obtain photos of new or old work in South-West Lancashire, showing meritorious treatment of local materials, or, alternatively, the bad use of alien materials, communicate with the Hon. Librarian of the Liverpool Architectural Society, 41 North John Street.

Even if no photos are in existence, information with regard to such work and examples of particularly good, or bad, grouping of buildings will be very helpful.

CONFERENCE AT THE R.I.B.A.

Saturday, 19 January, at 2.30 p.m.

On Saturday, 19 January, at 2.30 p.m., a Conference will be held at the R.I.B.A., at which Mr. G. D. Gordon Hake, R.W.A., F.R.I.B.A., Headmaster of the R.W.A. School of Architecture, Bristol, will read a paper on the subject of "The Value of Simplicity to the Teacher and to the Student." Members of the staffs of all Schools of Art and Technical Institutions throughout the country (which have facilities for the instruction of intending architects) are cordially invited to be present.

THE TITE PRIZE AND THE SOANE MEDALLION, 1935

Preliminary Competitions

The attention of intending competitors is called to the fact that the Preliminary Competitions for the Tite Prize and the Soane Medallion will be held in London and at centres in the provinces on Thursday, 7 March, and Friday, 8 March 1935, respectively.

Forms of application for admission to the Preliminary Competitions may be obtained at the R.I.B.A., 66 Portland Place, London, W.1. *The closing date for the submission of forms of application is Friday, 8 February 1935.*

THE FINAL EXAMINATION RESULTS

December 1934

The Final Examination qualifying for candidature as Associate R.I.B.A. was held in London and Edinburgh from 5 to 13 December 1934.

Of the 141 candidates examined 94 passed (33 in Part 1 only) and 99 were relegated.

The successful candidates are as follows:—

Aikman, Alexander Essery.
Allen, Edgar (*Part 1 only*).
Baillon, Louis Brabazon (*Part 1 only*).
Beecroft, Charles Roy (*Part 1 only*).
Belford, James Maclean.
Benson, Eric Skipworth.
Bond, Lawrence Henry (*Part 1 only*).
Bowen, Harman Aaron (*Part 1 only*).
Brown, George Henry.
Burridge, Patrick Francis.
Burrough, Thomas Hedley Bruce.
Butcher, Herbert Stanley (*Part 1 only*).
Catchpole, Jack.
Chapman, Albert George Edward.
Clarke, Arthur Leslie.
Clayton, William Potter.
Clothier, Geoffrey Ind (*Part 1 only*).
Cole, Charles Alan Crozier (*Part 1 only*).
Collins, Eric Victor (*Part 1 only*).
Covell, Ralph George.
Cowley, George James Douglas.
Crane, Edward Ray.
Curry, John Musgrave.
Cuthill, Charles Mitchell (*Part 1 only*).
Ellis, Gordon.
Ellis, William Cecil.
Everson, Sydney Frank (*Part 1 only*).
Fletcher, Nigel St. Chad.
Ford, Harry Leslie James (*Part 1 only*).
Fox, Ewart Lyndall (*Part 1 only*).
Fox, George Arthur (*Part 1 only*).
Gingell, Clifford.
Griffiths, Leslie Melville (*Part 1 only*).
Hasker, Frederick Leslie (*Part 1 only*).
Hatton, Bryan Ewart.
Haywood, Nancie Browning.
Hersch, Robert Joseph.
Hodges, Leslie James
Hodges, Ivan Sydney.
Hooper, Edwin Morris.
Jackson, Ronald.
Jones, David Archibald (*Part 1 only*).
Keeping, Cuthbert Montague George.
Kirby, Arthur Douglas.
Kirk, Stanley Frederick.
Lister, Claude Lewis.
Lock, Leonard Frederick William (*Part 1 only*).
Lowe, William Louis.
McDermott, Leonard Hugh
McFadyen, James Samuel (*Part 1 only*).
Marshall, Alan John Richard.
Mason, Stanley Cyril.
Massie, David Mearns.
Nicholls, John (*Part 1 only*).
Olley, Bernard William James.
Orchard, Herbert John.
Page, Lincoln.
Porteous, Selwyn Berkeley.
Rees, Lister Philip.
Reid, James George.
Reyner, Frederick Barnard.
Ridout, Alfred Henry.
Roberts, Raymond John Sellwood.
Robson, William Calder.
Saint, Arthur.
Sandeman, Colin James (*Part 1 only*).
Saunders, Walter Holmes (*Part 1 only*).
Sharman, Reginald Percy.
Shepherd, Edwin.
Siddall, George.
Simms, John.
Smalley, Ernest Alfred (*Part 1 only*).
Stegmann, George Frederick Charles (*Part 1 only*).
Stern, Samuel.
Stower, Frank (*Part 1 only*).
Taylor, Arthur Roland.
Taylor, Gertrude Molly Justice (*Part 1 only*).
Tee, Robert George.
Templeman, Kenneth Frederick.
Tornbohm, Eric Anthony.
Toy, Clement George.
Turner, Frederick John William (*Part 1 only*).
Turner, Sydney (*Part 1 only*).
Wakeford, Henry Kenneth (*Part 1 only*).
Walters, Harry (*Part 1 only*).
Ward, Ronald (*Part 1 only*).
Weatherhead, William Anthony (Distinction in Thesis).
West, Frank George (*Part 1 only*).
Whincap, Bruce Taylor.
White, George Edward.
Wilcox, Clement Joseph (*Part 1 only*).
Woodcock, Percy.
Woodhouse, John Senior.
Woore, Peter.

The Special Final Examination

The Special Final Examination qualifying for candidature as Associate R.I.B.A. was held in London from 5 to 11 December and in Edinburgh from 5 to 13 December 1934.

Of the 24 candidates examined 7 passed (2 in *Part 1 only*) and 17 were relegated.

The successful candidates are as follows:—

Heald, John (*Part 1 only*).
Mersh, John Henry.
Middleton, Edgar.
Smith, Arthur Llewellyn.
Thwin, Maung Hla.
Whatmore, Charles Sydney (*Part 1 only*).
Wood, Harry Wilson.

Special Examination in Design for Former Members of the Society of Architects

The Special Examination in Design for Former Members of the Society of Architects qualifying for candidature as Associate R.I.B.A. was held in London from 5 to 10 December.

One candidate was examined and was relegated.

The Examination in Professional Practice for Students of Schools of Architecture recognised for exemption from the R.I.B.A. Final Examination

The Examination was held in London and Edinburgh on 11 and 13 December 1934. Of the 20 candidates examined 10 passed and 10 were relegated.

The successful candidates are as follows:—

Clarke, Lewis Arthur.
Douglas, James.
Evans, David George.
Flett, George.
Goodman, Joseph Christopher.
Holgate, John William Hilton.
Howard, John Paul Paton.
Jackson, Helen Lily.
Jeffries, Philip Waterman.
Thomson, Robert.

2 January 1935.

R.I.B.A. PROBATIONERS

During the month of November 1934 the following were registered as Probationers of the Royal Institute:—

Atkinson: George Anthony, Homeland, Gunton Clift, Lowestoft.
Brown: Bertram Gould, Courtlands, 9 Seymour Road, Westcliff-on-Sea, Essex.
Burcher: John Edward, 582 Chatsworth Road, Chesterfield.
Cave: Nancy Beryl, Oxford House, Springfield Road, Bickley, Kent.
Davidson: George Meldrum, "Dunnydeer," Boclair Road, Bearsden.
Dixon: Arnold, 721 Oldham Road, Newton Heath, Manchester.
Fielden: Frank, "Claremont," Grasscroft, nr. Oldham.
Germany: Arthur Ross, "Domus," Central Avenue, Gravesend, Kent.
Golejewski: Sonia, 10 rue Armand Moisant, Paris XV^e^, France.
Gwilliam: Denis Archer, 26 Thompson Avenue, Canton, Cardiff.
Hinchliffe: Harry Elliott, 40 Victoria Road, Barnsley.
Hyde: Leonard Arthur, 46 Stanway Road, Coventry.
Johnston: Reginald William, 29 Lauder Road, Edinburgh.
Kennedy: Robert Ferguson, "Llynallan," Harthill, Lanarkshire.
Kind: Reginald Arthur Bloor, 210 Derby Road, Burton-on-Trent, Staffs.
King: Kenneth Standish, Kingshaven, Lancaster Road, St. Albans.
McIntyre: Edward Mackie, 183 George Street, Aberdeen.
Mold: Arthur Henry Wilson, 57 Gresham Road, Bournemouth, Hants.
Nicholls: Harvey Hathway, 12 Downhurst Avenue, Mill Hill, N.W.7.
Scanlon: Charles Ernest, Elm House, Carlton Road, Whalley Range, Manchester.
Slater: John Moore, 28 Russell Avenue, St. Albans, Herts.
Stenson: William Henry Guilland, c/o Messrs. Scott & Leicester, 6 South Square, Gray's Inn, W.C.1.
Stott: Philip Sidney, Taxal Chamber Road, Oldham.
Taylor: William Buchanan, 8 Panmure Street, Broughty Ferry, Dundee.
Turner: Edward John, Dalkeith, Chesterfield Road, Swallowald, nr. Sheffield.
Turner: Walter, 6 Barkham Street, Wainfleet, Lincs.
Tyler: Richard Michael Townsend, Spencer's Cottage, Newton St. Loe, nr. Bristol.
Walters: Roger Talbot, Kedings, Little Cornard, Sudbury, Suffolk.
Wells: Samuel, 1 Newbold Drive, Chesterfield, Derbyshire.

Allied Societies

THE ROYAL INSTITUTE OF THE ARCHITECTS OF IRELAND

The Annual General Meeting of the above body was held at their Rooms, 8 Merrion Square, on Thursday, 20 December 1934, the President, Mr. G. F. Beckett, F.R.I.A.I., in the Chair.

There was a very large attendance of members.

The President stated that as a result of the ballot the following would constitute the Officers and Council for the ensuing term :—

President: Mr. Harry Allberry, A.R.I.B.A., F.R.I.A.I.

Hon. Secretary: Mr. J. V. Downes, B.Arch.

Hon. Treasurer: Mr. Edwin Bradbury, F.R.I.A.I.

Council: Messrs. J. J. Robinson, W. H. Howard Cooke, T. J. Byrne, L. F. Giron, C. A. Harrington, T. F. Strahan, H. V. Millar; Professor R. M. Butler; Mr. F. Hayes.

The Hon. Secretary read the Annual Report for the year 1934.

The Annual Report states that the membership of the Society now totalled 143 members, 24 students and 65 probationers.

In the Report the Council expressed their appreciation of the services rendered to the Institute by the outgoing President, Mr. George F. Beckett. The work of the various Committees was also reported on.

The Professional Practice Committee had investigated the question of the application of the Local Services (Temporary Economies) Act, 1933, to the fees of architects in private practice employed by Local Authorities. Legal opinion on the matter was obtained and a circular explaining counsel's views sent to all members. The question of establishing a special scale of fees to be charged to members of the Dublin and District House Builders' Association for plans, etc., for houses built as a speculation by members of the Association had also been considered.

Board of Architectural Education.—The Committee reported that nine candidates sat for the Final Examination in June, of whom two passed, 28 candidates sat for the Intermediate Examination in June, of whom 11 passed, and 24 candidates sat for the Preliminary Examination in October, of whom 12 passed. There was one successful application for registration as student without examination and there were two successful applications for registration as Probationers without examination. A Travelling Scholarship of £50 tenable for one year was established by the Council for the promotion of the study of contemporary foreign architecture. The winner of this Scholarship for the year 1934 was Mr. T. G. Nolan, Student.

Prizes of £5 each were offered by Messrs. J. J. Robinson and J. V. Downes respectively for the best sets of Testimonies of Study submitted in the Final and Intermediate Examinations of the year. These prizes were won by Mr. G. C. Henry, Final Examination and Mr. M. F. Costello.

Town Planning Committee.—Various amendments to the Town and Regional Planning Bill, 1933, and to the draft regulations proposed to be made under this Act were considered by the Committee and submitted to the Minister of Local Government. Some of these amendments were adopted by the Minister. Others were agreed to in principle.

The course of lectures on architecture at Maynooth College, organised by the Committee and delivered by Mr. J. V. Downes, as forecast in last year's report, were held in the spring of this year. The President attended the final lecture of the Course. Six lectures in all were delivered before about 250 students. Both the President of the College and one of the senior students expressed their warmest appreciation and their gratitude to the Institute.

Special Professional Conduct Committee.—This Committee was set up to consider the question of establishing a code of Professional conduct for the use of members. A code on these lines has been prepared in draft form and is being considered by the Council.

The Royal Ulster Society.—On the instructions of the Council the President and Messrs. Sheridan and Robinson on behalf of the Institute conferred with representatives of the Royal Ulster Society when various matters of interest common to both Societies were reviewed. Among the questions discussed were Registration, Form of Contract, general conferences for Architects in all Ireland, Schedule of Fees, control of individual members' fees and the formation of a permanent joint committee of both Societies to meet at least twice a year to consider matters of mutual interest.

Municipal Housing Conference.—In February a conference of various parties interested in the housing question in Dublin was arranged by the Lord Mayor and held at the Mansion House. The Institute was represented at this conference by the President, Messrs. Giron and Robertson and the Honorary Secretary. Various aspects of the problem were discussed and the President stressed the desirability of having at least a portion of the municipal housing plans prepared by architects in private practice in competition or otherwise. He also drew attention to the importance of the town planning aspect of housing on a large scale.

Industrial Research Council.—An appeal by the Council to the Minister of Industry and Commerce to permit direct representation of the Architectural Profession on the Industrial Research Council was not successful.

The adoption of the Report was moved by Mr. H. G. Leask, seconded by Mr. Manning Robertson, and passed unanimously.

The Statement of Accounts and Balance Sheet was read by the retiring Hon. Treasurer, Mr. W. H. H. Cooke. In moving the adoption of the Report Mr. H. T. O'Rourke, City Architect, and Mr. Vincent Kelly, B.Arch., referred in appreciative terms to the excellent work that Mr. Cooke had done during his three years' term of office, with the result that the finances of the Institute were never in a more prosperous condition. The motion was passed unanimously.

The outgoing President, Mr. G. F. Beckett, then read his valedictory address and expressed his appreciation of the assistance he had received from the Council, and particularly from the Professional Practice Committee whose work had been exceptionally difficult and imposed a heavy burden upon the Hon. Secretary of the Committee, Mr. James H. Webb. He thought that the Institute owed a deep debt of gratitude to Mr. John J. Robinson, who really acted as Hon. Architect to the Institute, a post which carried with it no little expenditure of time and trouble. He hoped that the new President would have a pleasant term of office and felt confident that with the loyal support of the Council the Profession would benefit by his wise and energetic leadership.

Mr. Allberry was then invested with the Badge of Office and took the second chair.

A cordial vote of thanks was proposed to the outgoing President by Prof. R. M. Butler, seconded by Mr. T. J. Byrne, and carried with acclamation.

The new President having thanked the members for the honour that had been conferred upon him expressed the hope that as a State Official he would still be able to devote the necessary time to the affairs of the Institute.

DEVON AND CORNWALL ARCHITECTURAL SOCIETY

The Annual Dinner of the Devon and Cornwall Architectural Society was held on 1 November at Deller's Café, in Exeter, the President, Mr. W. J. M. Thomasson, being in the chair. Amongst those present as guests were the Mayor and Mayoress of Exeter, the Sheriff of Exeter, Mr. W. H. Ansell, Sir Ian and Lady MacAlister, the Mayor and Mayoress of Torquay, Mr. E. G. Catchpole, Sir James Owen, J.P., Mr. R. M. Challice (Chairman, Exeter Corporation Housing Committee) and Mrs. Challice, Mr. K. M. Constable, Mr. John Bennett, Mr. R. H. Dymond, Mr. J. Challice (Hon. Secretary of the Society) and Mrs. Challice, Mr. F. J. White (Exeter Master Builders' Federation) and Mr. W. J. White (National Federation of Building Trades Operatives).

Mr. Catchpole (Chairman of the Plymouth Branch), submitting the toast of "The R.I.B.A.," referred to the Centenary of the Institute and the opening of its new building. Speaking of the present lack of appreciation and understanding of architecture, he said that it was one of the duties of the Institute to train the coming generation to a proper understanding of the functions of an architect.

Mr. W. W. Ansell, replying, said that in spite of its Centenary, the R.I.B.A. was not a Society of old fogies but a Society largely run by

young men and in sympathy with youth. The new building unornamented and modern in spirit was a testimony to the strong youthfulness of the Institute.

Mr. Ansell went on to speak of town-planning and the all important part of the architect in the grouping and building up of towns. The outskirts of almost every town in England were a warning and an example of how not to build, and he was happy to think that Exeter had set about the matter better than most municipalities. Referring to architectural education, Mr. Ansell, as Chairman of the R.I.B.A. Board of Architectural Education for three years, asserted that no standard could be too high for the young architect of the future. Architects were still made to learn all that could be learnt about traditional architecture in the belief that the finest modernist was the man who had had the best classical training in traditional architecture. The future of architecture in this country was in the hands of the young architects; it was for them to determine whether England should have the architecture she deserved. The bad vulgar building, shacks and bungalows of to-day were expressive of the age we live in, but it was for architects, as planners in the widest sense first to alter the requirements of the age, and then to meet the new demands adequately. In conclusion Mr. Ansell said, "I am sure Devon can be depended upon to keep the flag of good designing flying."

The Mayor of Exeter, proposing the toast of "The Devon and Cornwall Architectural Society," spoke of the crying need for legislation to ensure that architects only should be employed in the designing and building of houses. Such legislation was the only hope for the future. He referred also to the proposed new City Hall.

Mr. Thomasson, responding, said that rural Devon owed little of its charm to architects. The houses and buildings were on the whole ugly. The three main objects of the Society were the training of students, professional integrity and good fellowship among architects.

Mr. R. M. Challice, proposing "Our Guests," drew a picture of old Exeter as it existed 1,000 years ago and traced its development by means of its old bridges. He said that Exeter possessed a great tradition of fine building and owed much of its present position to the foresight of their ancestors.

Replying for the guests, Sir James Owen, J.P., said that architects were both men of science and artists, having not only to deal with problems of construction and materials, but to reflect the spirit of the age, which had been done most successfully by Elizabethan, Queen Anne and Georgian architects. That the architecture of the country also reflects its national spirit was also claimed by Sir James Owen, who contrasted the menacing and challenging lines of a huge pre-war store in Dusseldorf with the gracefulness and friendliness of one of Melbourne's most recent sky-scrapers. In conclusion, he said that he hoped the younger generation would take to heart what Mr. Ansell had said and would give the public beautiful, homely buildings fit not only for heroes but for housewives to live in.

Mr. Brian Miller, the Mayor of Torquay and Sir Ian MacAlister also replied.

WEST YORKSHIRE SOCIETY OF ARCHITECTS

Mr. Victor Bain, President, took the chair at a meeting held at the Leeds College of Art on 13 December, when a lecture entitled "Towns of the Future" was given by Mr. A. Trystan Edwards, who suggested the building in Britain of 100 new towns as a method of getting rid of the ribbon development which was rapidly spoiling the countryside. The housing needs of the country, said the lecturer, were estimated at about 2,000,000 houses, and the plan for the erection of 100 new and compactly planned towns, each having its own airport, recreation area, shopping, industrial, and agricultural zones, would save the country about 200 miles of ribbon development. The ideal population for each of these towns would be about 50,000 persons, and on that supposition, the scheme would entail an exodus from existing towns of about 5,000,000 people. For the industrial section of these towns, 750,000 would be needed, and their migration spread over a period of ten years. He warned municipal authorities of the danger of indiscriminate building of flats and tenements which, owing to the migration of industry, were liable to become obsolete and superfluous. It would not be difficult to find suitable sites for ten towns in Yorkshire, and that was the number allocated to their county on the map exhibited. If they assumed, he added, that the era of universal peace had not yet arrived, the plan had also something of strategic value; for it would be advisable in time of war to have the population fairly well distributed. He was convinced that as time went on the impossibility of satisfying the housing need within the area of existing municipalities would become apparent. High land values presented within such boundaries a serious problem which would only be aggravated by attempting to meet the housing need by erecting tall blocks of flats.

Mr. Victor Bain said he was afraid that in West Riding towns, the housing question was not being tackled in a proper manner, though he admitted the difficulty of removing the heavy woollen and engineering industries to other regions. After a discussion in which, among others, Messrs. R. Norman Culley, R. A. Easdale and J. S. Allen took part, a vote of thanks was accorded the lecturer, who, in reply, said it was fortunate that the scheme could not be carried out until migration had taken place, as consequently more breathing space would be left in the old towns and congested area relieved.

A competition for a "Leeds Stand" at the forthcoming British Industries Fair, 1935, having been promoted by the society, it was announced by Mr. R. Norval Paxton, Hon. Secretary, that the first place had been awarded to Messrs. H. Bailey, Eric Mann, Jesse Dean and H. Scatcherd, students of the Leeds School of Architecture, for their combined design.

THE ROYAL INCORPORATION OF ARCHITECTS IN SCOTLAND

The monthly meeting of the Council of the Royal Incorporation of Architects in Scotland was held at 15 Rutland Square, Edinburgh—Mr. Wm. B. Whittle, [*F.*], President, in the Chair—when the Silver Medal gained by Mr. Martin Gardner of the Edinburgh College of Art in the Rowand Anderson Competition was presented along with other prizes gained by sundry competitors in the various competitions. It was resolved to institute a class of "Retired Fellow." The President reported on the R.I.B.A. Centenary Celebrations held in London, and remarked on their outstanding success and interest. The Presidential Badge of the Glasgow Institute of Architects was exhibited, and the hope was expressed that Dundee, Aberdeen and Inverness Chapters would likewise institute such Badges. Sir D. Y. Cameron, R.A., Principal Sir Thomas H. Holland and Mr. George Pirie, P.R.S.A., were nominated as Honorary Fellows of the Royal Incorporation. The following New Members were elected:—Messrs. J. S. Lawson, Dyce, N. C. Levie, Dundee; Wm. S. Young, Perth; Duncan McCulloch, Jr., A. C. Sutherland and N. R. J. Johnston, Glasgow, and G. K. Lambie, Newton Mearns, as *Associates*, and Messrs. Alex. Green, G. B. Biggar and G. I. Hunter, Glasgow; G. M. Davidson, Bearsden and Alex. McNeil, Denny, as *Students*.

THE BIRMINGHAM AND FIVE COUNTIES ARCHITECTURAL ASSOCIATION

The fourth meeting of the Session was held in the Galleries of the Royal Birmingham Society of Artists on Friday, 23 November. The chair was occupied by the President, Mr. William T. Benslyn [*F.*], and an address was given by Mr. E. Berry Webber [*A.*], of London.

The subject of Mr. Webber's address was Architectural Competitions, and in the course of it he pointed out their value to young men. Often they gave opportunities to them which, otherwise, it would be impossible to get, but success could not be expected unless the competitor was prepared to give the most careful thought to the problems he was required to solve. Of these problems one of the most important was the proper adjustment of the building to the site it was to occupy.

The address was illustrated by a number of plans submitted in recent competitions, and the various problems presented in each case, and their solution, were pointed out.

At the fifth meeting of the Session, held on Friday, 14 December, the President, Mr. William T. Benslyn [*F.*], occupied the chair and a lecture on Structural Calculations was given by Mr. S. Willis A.M.I.Struct.E.

It was probably about 1890 that the first steel-framed building was erected, at which time the superiority of steel over the older building materials was little realised. Since then, however, its value has become increasingly apparent and a comparison between present-day Building Regulations and those of twenty-five years ago shows the advance which has been made in the knowledge of its possibilities. To-day buildings are being erected which, without the aid of steel, would be impossible, and in the future it will, no doubt, be even more widely used.

In the course of his lecture Mr. Willis discussed many of the problems presented by the use of steel in the construction of buildings, and illustrated his remarks by a number of lantern slides.

SCHOOL NOTES

THE WELSH SCHOOL OF ARCHITECTURE

Mr. W. S. Purchon, Head of the Welsh School of Architecture, The Technical College, Cardiff, presided over a large audience of students of the School and Members of the South Wales Institute of Architects, physicists and others interested in acoustic problems, on Thursday, 6 December, when Mr. Hope Bagenal, A.R.I.B.A., lectured on "Some Recent Developments in Architectural Acoustics."

Mr. Bagenal dealt in an interesting and particularly thoughtful manner with a number of problems in acoustics, showing the need for special care to be taken in the planning and arranging of rooms used for a variety of musical purposes and for the speaking voice. He also drew attention to the importance of giving careful consideration to the materials used in construction and laid special stress on difficulties which have arisen in large blocks of flats. A discussion, in which Messrs. Percy Thomas, Ivor Jones and Professor Dunbar took part, followed the lecture.

A design subject involving special acoustic requirements had previously been set to the students in the Welsh School of Architecture, and after the discussion Mr. Bagenal criticised each of the sketch designs submitted.

On the following morning Mr. Bagenal gave a second lecture to the students in which he dealt more particularly with their special difficulties.

At a meeting of the staff and students of the Welsh School of Architecture, The Technical College, Cardiff, held on 17 December 1934, a presentation was made to Mr. A. MacLean, B.A., A.R.I.B.A., who is leaving the school in order to take up an appointment in the Glasgow School of Architecture.

Mr. W. Purchon, the Head of the school, after explaining the unavoidable absence of Principal Charles Coles, paid a tribute to the work of Mr. MacLean, and on behalf of the school wished him the best of good fortune in his new work. Mr. D. H. Lewis—a senior student—then made the presentation, which took the form of a tea service and a pair of book-ends, on behalf of the staff and students. Mr. Purchon pointed out how much every one concerned had appreciated Mr. MacLean's work in the school. In his response Mr. MacLean spoke of the excellent way in which the students had backed up the efforts of the staff and he wished continued success to the school.

NOTES FROM THE MINUTES OF THE COUNCIL

3 December 1934

The R.I.B.A. Centenary Conference

The cordial thanks of the Council were conveyed to all those who offered hospitality and contributed to the success of the recent Conference.

The Secretary

It was decided to open a fund to which all members of the Institute and Allied Societies should be invited to subscribe for a portrait of the Secretary, to be hung on the walls of the Institute and, should the amount subscribed be sufficient, a replica to be presented to Lady MacAlister. It was decided that contributions to the fund be limited to a maximum of 5s. each.

Ribbon Development

It was decided to submit the following resolution to the Prime Minister in conjunction with the Town Planning Institute and the Council for the Preservation of Rural England:—

> "The Royal Institute of British Architects, the Town Planning Institute and the Council for the Preservation of Rural England, welcome with great satisfaction the reference to ribbon development in the King's Speech. They beg His Majesty's Government not to postpone or delay the introduction of legislation to deal with this urgent matter which has been the cause of so many accidents on the roads and so much irreparable damage to the country."

The Allied Societies' Conference

The following resolution of the Allied Societies' Conference was submitted:—

> "This meeting of the Allied Societies' Conference, the first held in the new century and within this new building, sends loyal greetings to the President and Council of the Royal Institute of British Architects.
>
> "The Conference heartily congratulates the Council on the brilliance of the late Centenary Celebrations and on the efficiency of organisation therein displayed, and desires to testify to the interest and enjoyment experienced by all those visitors to London who participated in the various functions of the memorable occasion.
>
> "This meeting wishes also to record its sense of the most cordial relations which have existed between the Royal Institute and its Allied Societies in the past. It now declares the determination of the Conference to take every step possible towards the maintenance of equally cordial relations in the future; and in this it speaks not only for itself but also for all the Societies allied to the Royal Institute whom it represents."

It was resolved that the cordial thanks of the Council be conveyed to the Conference for their loyal greetings.

The Examinations

(*a*) *R.I.B.A. Summer Examinations, 1934.* The Board of Architectural Education reported the results as follows: *Intermediate Examination:* Examined, 207; passed, 68; relegated, 139; percentage passed, 33. *Final Examination:* Examined, 205; passed, 51 (and 30 in Part 1 only); relegated, 124; percentage passed, 40. *Special Final Examination:* Examined, 28; passed, 10 (and 2 in Part 1 only); relegated, 16; percentage passed, 43. *Special Examination in Design for Former Members of the Society of Architects:* Examined, 1; passed, 1; relegated, 0; percentage passed, 100. *Examination in Professional Practice for Students of Recognised Schools of Architecture:* Examined, 33; passed, 30; relegated, 3; percentage passed, 91.

(*b*) *R.I.B.A. Final Examination, Bombay, April 1934.* The Board reported the results as follows: Examined, 7; passed, 1; relegated, 6; percentage passed, 14.

(*c*) *R.I.B.A. Special Final Examination, Salisbury, Rhodesia, July 1934.* The Board reported the results as follows: Examined, 1; passed, 0; relegated, 1; percentage passed, 0.

(*d*) *Examination for the R.I.B.A. Diploma in Town Planning.* The Board reported that Mr. W. H. Owen, A.R.I.B.A., had passed the examination and had qualified for the R.I.B.A. Diploma in Town Planning.

Schools

The Welsh School of Architecture, The Technical College, Cardiff. On the recommendation of the Board it was decided that the recognition of the three years' full-time day course for exemption from the R.I.B.A. Intermediate Examination, and of the five years' Diploma Course for exemption from the R.I.B.A. Final Examination, be continued.

The School of Architecture, The Architectural Association, London. On the recommendation of the Board it was decided that the recognition of the three years' course for exemption from the R.I.B.A. Intermediate Examination, and of the five years' Diploma Course for exemption from the R.I.B.A. Final Examination, be continued.

The Bartlett School of Architecture, University of London. On the recommendation of the Board it was decided that the recognition of

the three years' Certificate Course for exemption from the R.I.B.A. Intermediate Examination, and of the five years' Degree Course and the five years' Diploma Course for exemption from the R.I.B.A. Final Examination, be continued.

The School of Architecture, University College, Dublin. On the recommendation of the Board it was decided that the recognition of the five years' Degree Course (B.Arch.) for exemption from the R.I.B.A. Intermediate Examination be continued.

The School of Architecture, Southend. On the recommendation of the Board it was decided that the recognition of the three years' full-time day course for exemption from the R.I.B.A. Intermediate Examination be continued.

Permission to submit School Drawings in lieu of the Testimonies of Study for the R.I.B.A. Intermediate Examination. On the recommendation of the Board it was decided that the School of Architecture of the Hastings Municipal School of Art be given permission to submit school drawings for consideration in lieu of the Testimonies of Study required under the regulations for the R.I.B.A. Intermediate Examination.

The Royal Australian Institute of Architects: Recognition of Schools. The Board reported that the Board of Architectural Education of the Royal Australian Institute of Architects had granted recognition for exemption from the R.I.B.A. Final Examination to the School of Architecture, University of Adelaide, South Australia, and recognition for exemption from the R.I.B.A. Intermediate Examination to the Schools of Architecture at the Melbourne Technical College, Victoria, and the Gordon Institute of Technology, Geelong, Victoria.

Prizes

The R.I.B.A. Silver Medal and £5 in Books for Recognised Schools of Architecture. The Board reported that the R.I.B.A. Silver Medal and £5 in Books for Schools of Architecture recognised for exemption from the R.I.B.A. Final Examination had been awarded to Mr. Alan Reiach, of the School of Architecture, Edinburgh College of Art.

The R.I.B.A. Bronze Medal and £5 in Books for Recognised Schools of Architecture. The Board reported that the R.I.B.A. Bronze Medal and £5 in Books for Schools of Architecture recognised for exemption from the R.I.B.A. Intermediate Examination had been awarded to Mr. Brian Bunch, of the Birmingham School of Architecture.

The R.I.B.A. Prize for Art Schools and Technical Institutions. The Board reported that the R.I.B.A. Prize for Art Schools and Technical Institutions had been awarded to Mr. H. A. White, of the L.C.C. School of Building, Brixton, and that a Certificate of Honourable Mention had been awarded to Miss Muriel Alden, of the City of Oxford School of Arts and Crafts.

R.I.B.A. Prizes at Schools of Architecture. The Board reported the following awards:—

(*a*) The R.I.B.A. Howard Colls Studentship at the Architectural Association—Mr. John Wheeler.

(*b*) The R.I.B.A. Henry Jarvis Studentship at the Architectural Association—Mr. Cyril Owen Tremeer.

(*c*) The R.I.B.A. Donaldson Medal at the Bartlett School of Architecture, University of London—Mr. David William Aberdeen.

Programmes of Study proposed by R.I.B.A. Prize Winners. The Board reported that they had approved the programmes of study proposed by the following prize winners:—

(*a*) Mr. Hubert Bennett, Soane Medallist, 1934.

(*b*) Mr. E. E. Davis, Henry Saxon Snell Prizeman, 1934.

Reports on Tours Prepared by R.I.B.A. Prize Winners. The Board reported that they had approved the reports, etc., submitted by the following prize winners:—

(*a*) Mr. A. D. Kirby, Tite Prizeman, 1934.

(*b*) Mr. Wilfrid Valder, Alfred Bossom Travelling Student, 1932.

R.I.B.A. (Archibald Dawnay) Scholarships

(*a*) *First Years of Scholarships.* The Board reported that the jury had awarded scholarships as follows:—

(1) An R.I.B.A. (Archibald Dawnay) Scholarship of £50 for the year 1934-1935 to Mr. A. M. Graham (School of Architecture, Edinburgh College of Art).

(2) An R.I.B.A. (Archibald Dawnay) Scholarship of £50 for the year 1934-1935 to Mr. H. E. A. Scard (Welsh School of Architecture, The Technical College, Cardiff).

(*b*) *Second Years of Scholarships.* The Board reported that the jury had renewed the scholarships of the following scholars for a second and final year, *i.e.*, 1934-1935:—

(1) Mr. J. Holt (Armstrong College School of Architecture, Newcastle-on-Tyne), who was awarded an R.I.B.A. (Archibald Dawnay) Scholarship of £50 for the year 1933-1934.

(2) Mr. J. Muskett (Liverpool School of Architecture, University of Liverpool), who was awarded an R.I.B.A. (Archibald Dawnay) Scholarship of £50 for the year 1933-1934.

(*c*) *Last Instalment of Second Year Scholarship Moneys.* The Board reported that the jury had approved the payment of the last instalment of their second year scholarship moneys to:—

(1) Mr. M. G. Gilling (Liverpool School of Architecture, University of Liverpool).

(2) Mr. A. W. Varcoe (School of Architecture, Edinburgh College of Art).

The R.I.B.A. Maintenance Scholarships

The Board submitted the following report of the R.I.B.A. Maintenance Scholarships Committee:—

Report of the R.I.B.A. Maintenance Scholarships Committee

(*a*) *Renewals of Scholarships.* The Committee reported that they have renewed the scholarships of the following candidates for the session 1934-1935:—

(1) Mr. E. F. Ward (Architectural Association School of Architecture, London): Ordinary Scholarship of £100 per annum.

(2) Mr. C. O. Tremeer (Architectural Association School of Architecture, London): Ralph Knott Memorial Maintenance Scholarship of £45 per annum.

(*b*) *The R.I.B.A. Ordinary Maintenance Scholarship.* The Committee report that they have awarded an R.I.B.A. Ordinary Maintenance Scholarship of £100 per annum to Mr. Ronald William Higgs, of Birmingham.

(*c*) *The R.I.B.A. Fourth and Fifth Year Maintenance Scholarship.* The Committee report that they have awarded the R.I.B.A. Fourth and Fifth Year Maintenance Scholarship of £100 per annum to Mr. Norman Edwin Block, of the Bartlett School of Architecture, University of London.

(*d*) *The A.G.B.I. Maintenance Scholarship.* The Committee report that they have recommended Mr. Peter Faulkner Shepheard, of the Liverpool School of Architecture, University of Liverpool, to the Artists' General Benevolent Institution for the award of the A.G.B.I. Maintenance Scholarship of £100 per annum.

Office Experience and the Associateship of the R.I.B.A.

On the recommendation of the Board it was decided to discontinue from 1 February 1935 the concession whereby the Associateship of the R.I.B.A. shall not be withheld through inability to obtain twelve months' office experience.

All Hallows Church, Lombard Street

Mr. H. S. Goodhart-Rendel and Mr. Maurice E. Webb (Vice-Presidents) were appointed to represent the R.I.B.A. on the Conference convened by the Society for the Protection of Ancient Buildings to consider the future of All Hallows Church, Lombard Street. It was made clear that the R.I.B.A. representatives would hold a watching brief only and that the Institute would not be committed to any particular policy in the matter.

The National Aerodrome Building Programme

It was decided to bring to the notice of the Aerodromes Advisory Council the importance of taking steps to ensure that architectural advice and assistance are sought by the Government in connection with the large scale programme of aerodrome building upon which it is understood that the Government are about to embark.

Membership

The following members were elected:—

As Fellows	.. ..	10
As Associates	..	120
As Licentiates	..	14

Election, 14 January 1935. Applications for membership were approved as follows:—

As Fellows ..	..	8 applications
As Associates	..	29 „

Notices

THE FOURTH GENERAL MEETING, SESSION 1934-35, MONDAY, 28 JANUARY 1935, at 8.30 P.M.

The Fourth General Meeting of the Session 1934-35 will be held on Monday, 28 January 1935, at 8.30 p.m., for the following purposes:—

To read the Minutes of the Third General Meeting held on Monday, 14 January 1935.

To present the Medals and Prizes, 1935.

Mr. A. H. Moberly, M.A.Cantab. [*F.*], Chairman of the Board of Architectural Education, to deliver his Address to Architectural Students.

Evening dress optional.

INFORMAL GENERAL MEETING, WEDNESDAY, 16 JANUARY 1935, at 6 P.M.

The first of the series of Informal General Meetings which is to be arranged for 1935 will be held in the Foyer to the Henry Jarvis Hall on Wednesday, 16 January 1935, at 6 p.m. The subject will be "Are Standardised Units of Design Necessary?" Mr. E. A. A. Rowse [*A.*] will speak for Standardisation and Mr. S. Pointon Taylor [*F.*] against. Mr. G. Grey Wornum [*F.*] will be in the chair.

Tea will be served at 5.30 p.m.

EXHIBITION OF PRIZE DRAWINGS

The Annual Exhibition of Designs and Drawings submitted for the Prizes and Studentships, 1935, will be open in the Henry Florence Hall from 15 January to 2 February inclusive. The Exhibition will remain open daily (Sundays excepted), free to the public, between the hours of 10 a.m. and 8 p.m., Saturdays 10 a.m. and 5 p.m.

ANNUAL SUBSCRIPTIONS

Members' subscriptions, Students' and Subscribers' contributions became due on 1 January 1935.

The amounts are as follows:—

Fellows	£5 5 0
Associates	£3 3 0
Licentiates	£3 3 0
Students	£1 1 0
Subscribers	£1 1 0

NOTE.—By a resolution of the Council dated 20 July 1931, the subscriptions of R.I.B.A. members in the transoceanic Dominions who are also members of allied societies in those Dominions are reduced to the following amounts as from 1 January 1932:—

Fellows	£3 3 0
Associates	£2 2 0
Licentiates	£2 2 0

COMPOSITION OF SUBSCRIPTIONS FOR LIFE MEMBERSHIP

Fellows, Associates and Licentiates of the Royal Institute may become Life Members by compounding their respective annual subscriptions on the following basis:—

For a Fellow by a payment of £73 10s. (70 guineas).

For an Associate or Licentiate by a payment of £44 2s. (42 guineas), with a further payment of £29 8s. on being admitted as a Fellow.

In the case of members in the transoceanic Dominions who are members of allied societies in those Dominions, the following basis will operate:—

For a Fellow by a payment of £52 10s. (50 guineas).

For an Associate or Licentiate by a payment of £31 10s. (30 guineas), with a further payment of £21 (20 guineas) on being admitted as a Fellow.

Provided always that in the case of a Fellow or Associate the above compositions are to be reduced by £1 1s. per annum for every completed year of membership of the Royal Institute after the first five years, and in the case of a Licentiate by £1 1s. per annum for every completed year of membership of the Royal Institute, with a minimum composition of £6 6s. in the case of Fellows and £4 4s. in the case of Associates and Licentiates.

NEW CLASSES OF RETIRED MEMBERS

Under the provisions of the revised Bye-law No. 15 applications may now be received from those members who are eligible for transfer to the class of "Retired Fellows," "Retired Associates," or "Retired Licentiates."

The revised Bye-law is as follows:—

"Any Fellow, Associate or Licentiate who has reached the age of fifty-five and has retired from practice may, subject to the approval of the Council, be transferred without election to the class of 'Retired Fellows,' 'Retired Associates,' or 'Retired Licentiates,' as the case may be, but in such case his interest in, or claim against the property of, the Royal Institute shall cease. The amount of the annual subscription payable by such 'Retired Fellow,' 'Retired Associate' or 'Retired Licentiate' shall be £1 1s. 0d., or such amount as may be determined by resolution of the Council, excepting in the case of those who have paid subscriptions as full members for thirty years, and who shall be exempt from further payment. A 'Retired Fellow,' 'Retired Associate,' or 'Retired Licentiate' shall have the right to use the affix of his class with the word 'Retired' after it, shall be entitled to receive the JOURNAL and *Kalendar*, shall be entitled to the use of the Library, and shall have the right to attend General Meetings, but shall not be entitled to vote. A 'Retired Fellow,' 'Retired Associate' or 'Retired Licentiate' shall not engage in any avocation which in the opinion of the Council is inconsistent with that of architecture. Nothing contained in this Bye-law shall affect the rights of persons who at the date of the passing of this Bye-law are members of the classes of 'Retired Fellows' and 'Retired Members of the Society of Architects.'"

THE RECEPTION OF NEW MEMBERS AND STUDENTS AT GENERAL MEETINGS

It has been decided by the Council to modify the procedure for the introduction and reception of new Members and Students at General Meetings. In future new Members and Students will be asked to notify the Secretary beforehand of the date of the General Meeting at which they desire to be introduced and a printed postcard will be sent to each newly elected Member or Student for this purpose. They will be asked to take their seats on arrival on a special bench or benches reserved and marked for them. At the beginning of the meeting, on the invitation being given to present themselves for formal admission, each new Member or Student will be led up to the Chairman by one supporter, and the Chairman will formally admit them as Members or Students.

At the close of the meeting selected members of the Council will introduce themselves to the new members and will make it their duty to introduce them to other members.

The introduction and reception of new members and students will take place at any of the Ordinary General Meetings of the Royal Institute with the exception of the meeting for the presentation of prizes in January, and the meeting for the presentation of the Royal Gold Medal in April.

DRAFT AGREEMENT BETWEEN A LOCAL AUTHORITY AND A FIRM OF ARCHITECTS

Enquiries are frequently received from both architects and local authorities as to whether the Institute publishes any standard precedent for a form of agreement for use between an architect and a local authority.

Mr. W. E. Watson, formerly the Hon. Secretary of the Practice Standing Committee, has, at the request of the Committee, drafted a form to meet this demand, and this draft has been approved by the Practice Committee and the Council.

Copies can be obtained on application to the Secretary R.I.B.A.

THE USE OF THE TITLES "CHARTERED ARCHITECT" AND "REGISTERED ARCHITECT"

Now that the Registration Act is in force, the Council have been asked to give advice with regard to the best way to use the title "Registered Architect" by members of the R.I.B.A. who have been placed on the Register, and who already have the right to use the designation "Chartered Architect."

The Council recommend that members of the R.I.B.A. who have been registered should use the designation "Chartered and Registered Architect."

THE R.I.B.A. REGISTER OF ASSISTANTS SEEKING ENGAGEMENTS

Members and Students of the R.I.B.A. and the Allied and Associated Societies are reminded that a Register of Assistants seeking engagements is kept at the offices of the Royal Institute.

An assistant seeking employment should obtain from the Secretary R.I.B.A. the necessary form (to be filled up in duplicate) on which particulars must be given as to the applicant's age, qualifications, salary required, references, etc.

The application will hold good for one month from the date of receipt, after which it must be renewed unless the applicant has meanwhile obtained employment.

Architects, whether members of the R.I.B.A. or not, will be furnished on application with the names and addresses of persons desiring employment as assistants, improvers or clerks of works as the case may be. Architects applying for assistants should give the following particulars of their requirements: (1) whether temporary or permanent engagement; (2) junior or senior assistants; (3) particulars of duties and style of work; (4) salary offered.

OVERSEAS APPOINTMENTS

When members are contemplating applying for appointments overseas they are recommended to communicate with the Secretary R.I.B.A., who will supply them with any available information respecting conditions of employment, cost of living, climatic conditions, etc.

NEW BUILDING MATERIALS AND PREPARATIONS

The Science Standing Committee wish to draw attention to the fact that information in the records of the Building Research Station, Garston, Watford, is freely available to any member of the architectural profession, and suggest that architects would be well advised, when considering the use of new materials and preparations of which they have had no previous experience, to apply to the Director for any information he can impart regarding their properties and application.

THE NATIONAL ASSOCIATION OF WATER USERS

Members are reminded that the National Association of Water Users, on which the R.I.B.A. is represented, exists for the purpose of protecting the interests of consumers.

Members who experience difficulties with water companies, etc., in connection with fittings are recommended to seek the advice of the Association. The address of the Association is 46 Cannon Street, London, E.C.4.

Competitions

COMPETITION FOR DEVELOPMENT OF KING STREET HOUSING SITE, KIRKCALDY

The Competitions Committee desire to call the attention of members to the fact that the conditions of the above competition are not in accordance with the Regulations of the R.I.B.A. The Competitions Committee are in negotiation with the promoters in the hope of securing an amendment. In the meantime members should not take part in the competition.

CEMENT MARKETING CO.: WORKING MEN'S FLATS

The Cement Marketing Company are holding a competition for designs for five-storey blocks of working-men's flats suitable for construction in reinforced concrete.

Assessors: Mr. Joseph Emberton [*F.*], Mr. Burnard Geen, M.Inst.C.E., and Mr. L. H. Keay [*F.*].

Premiums: £300, £200, £100.

Last day for receiving designs: 19 January 1935.

CROYDON: DEVELOPMENT SCHEME

The Corporation of Croydon are holding a competition for the lay-out and development of a site in the centre of the town.

Assessor: Mr. Thomas Adams, F.S.I., M.T.P.I. [*F.*]

Premiums: £500, and £350 to be divided between not more than three placed next in order of merit.

Last day for receiving designs: 30 April 1935.

Last day for questions: 31 January 1935.

Conditions may be obtained from the Town Clerk, Town Hall, Croydon. Deposit £1 1s.

DARLINGTON: LAYOUT AND DEVELOPMENT SCHEME

The Council of the County Borough of Darlington are to hold a limited competition for the development of an area in the centre of the town to include new municipal buildings. The following have been invited to compete:—

Mr. E. Berry Webber [*A.*].
Mr. C. Cowles-Voysey [*F.*].
Mr. Wesley Dougill [*A.*].
Messrs. Ivor Jones and Percy Thomas [*FF.*].
Messrs. Adshead and Ramsey [*FF.*].
Messrs. Ashley and Newman [*FF.*].
The assessor is Mr. H. V. Lanchester [*F.*].

GLOUCESTER: CEMETERY CHAPEL AND BUILDINGS

The Gloucester Corporation invite architects practising in the area of the Wessex Society of Architects to submit in competition designs for a cemetery chapel and auxiliary buildings at Coney Hill.

Assessor: Mr. Edward Maufe [*F.*].
Premiums: 125 and 100 guineas.
Last day for receiving designs: 27 March 1935.

WEMBLEY: NEW MUNICIPAL OFFICES

The Wembley Urban District Council invite architects of British nationality and resident in the British Isles to submit in competition designs for new municipal offices, public library and fire station.

Assessor: Mr. Stanley Hamp [*F.*].
Premiums: £300, £250, £150 and £100.
Last day for receiving designs: 1 March 1935.
Last day for questions: 29 December 1934.
Last day for applying for conditions: 7 December 1934.

WEST HUMBERSTONE, LEICESTER: BRANCH LIBRARY

The Corporation of the City of Leicester invite architects resident or practising within the City boundaries to submit in competition designs for a Branch Library to be erected at West Humberstone.

Assessor: Mr. H. A. Gold, M.C. [*F.*].
Premiums: £75, £50 and £25.
Last day for receiving designs: 28 February 1935.
Last day for questions: 14 December 1934.

COMPETITION RESULT

WELWYN GARDEN CITY: PUBLIC OFFICES

1. Messrs. C. H. Elsom and H. Stone.
2. Mr. B. Haward [*A.*].
3. Messrs. R. F. Fairhurst and T. T. Hewitson [*A.A.*].

Members' Column

ROOM TO LET

One room, 18 ft. by 9 ft., to let in busy Architect's office, Victoria Street, with separate entrance and lift. Occasional employment for tenant might be arranged if desired. Telephone, Moderate rental, including light and cleaning. Box 1411, c/o Secretary R.I.B.A.

NEW PRACTICE

Mr. W. Caparne Baldry, Student R.I.B.A., has commenced practice at Friary Chambers, Friar Lane, Nottingham, and will be pleased to receive trade catalogues, circulars, etc., at that address.

NEW LONDON OFFICE

Sir John Brown [*F.*] and A. E. Henson [*L.*], 83 St. Giles Street, Northampton, have opened an office at 1 Old Burlington Street, W.1

ALTERATION IN PARTNERSHIP

Owing to ill-health, Mr. F. Barry Peacock, of Messrs. Peacock and Bewlay, will be retiring on the 31st inst., and from that date Mr. Ernest C. Bewlay will take into partnership Mr. F. Wager and Mr. E. Berks Norris, chartered architects, who have been associated with the firm for many years. The firm will continue to practise in the same offices under the name of Peacock and Bewlay, to whom all communications should be addressed.

CHANGE OF ADDRESS AND NOTIFICATION OF PARTNERSHIP

Mr. R. C. White-Cooper, B.A., A.R.I.B.A., and Mr. Sydney R. Turner, L.R.I.B.A., have entered into partnership at Amberley House, Norfolk Street, Strand, W.C.2. Telephone No.: 9314.

CHANGE OF ADDRESS

Messrs. Watson and Ritson, LL.R.I.B.A., have changed their address to City Chambers, 25 Savile Street, Hull, and will be pleased to receive trade catalogues, samples, etc.

John Hardwick, A.R.I.B.A., has changed his address to Midland Bank Chambers, Rawdon, Leeds [Telephone: Rawdon 83], and will be pleased to receive trade catalogues, etc.

Mr. B. E. Doctor, A.R.I.B.A. (Lond.), has changed his address from Sheridan House, Gowalia Tank, Bombay, 7 (India), to Ismail Building, 381 Hornby Road, Fort, Bombay, where all future correspondence, trade catalogues, samples, etc., should be sent.

Mr. W. R. H. Gardner [*L.*], after fifteen years at 38 Grosvenor Place, Margate, has moved to bigger offices at 9 Cecil Square, Margate, to which address all communications must be addressed in future.

Mr. Kenneth John Fisher, A.R.I.B.A., has changed his address to "Roxburgh," Longbridge Villas, Plympton, Devon.

A.B.S. Insurance Department

HOUSE PURCHASE SCHEME

(For property in Great Britain only)

Important Changes

The A.B.S. Insurance Department has for some years made a special feature of negotiating loans for house purchase for architects and their clients with a leading assurance office.

The scheme has now been revised, the amount of the loan being increased from 75 per cent. to 80 per cent. and the survey fee and legal charges being paid by the assurance office.

Revised Terms

Amount of loan	..	80 per cent.
Rate of interest	..	5 per cent. (gross).
Repayment	..	By means of an endowment assurance which discharges the loan at the end of 15 or 20 years or at the earlier death of the borrower.
Maximum loan	..	£2,000.

Special Concessions to Architects

In the case of houses in course of erection, it has been arranged that provided the plan and specification have been approved by the surveyor acting for the office, one-half of the amount of the loan agreed upon will be advanced on a certificate from the office's surveyor that the walls of the house are erected and the roof on and covered in to his satisfaction.

Please write for full particulars and a quotation from the Secretary, A.B.S. Insurance Department, 66 Portland Place, W.1. Telephone: Welbeck 5721.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. Journal must be taken as the individual opinions of their authors and not as representative expressions of the Institute.

R.I.B.A. JOURNAL

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